

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

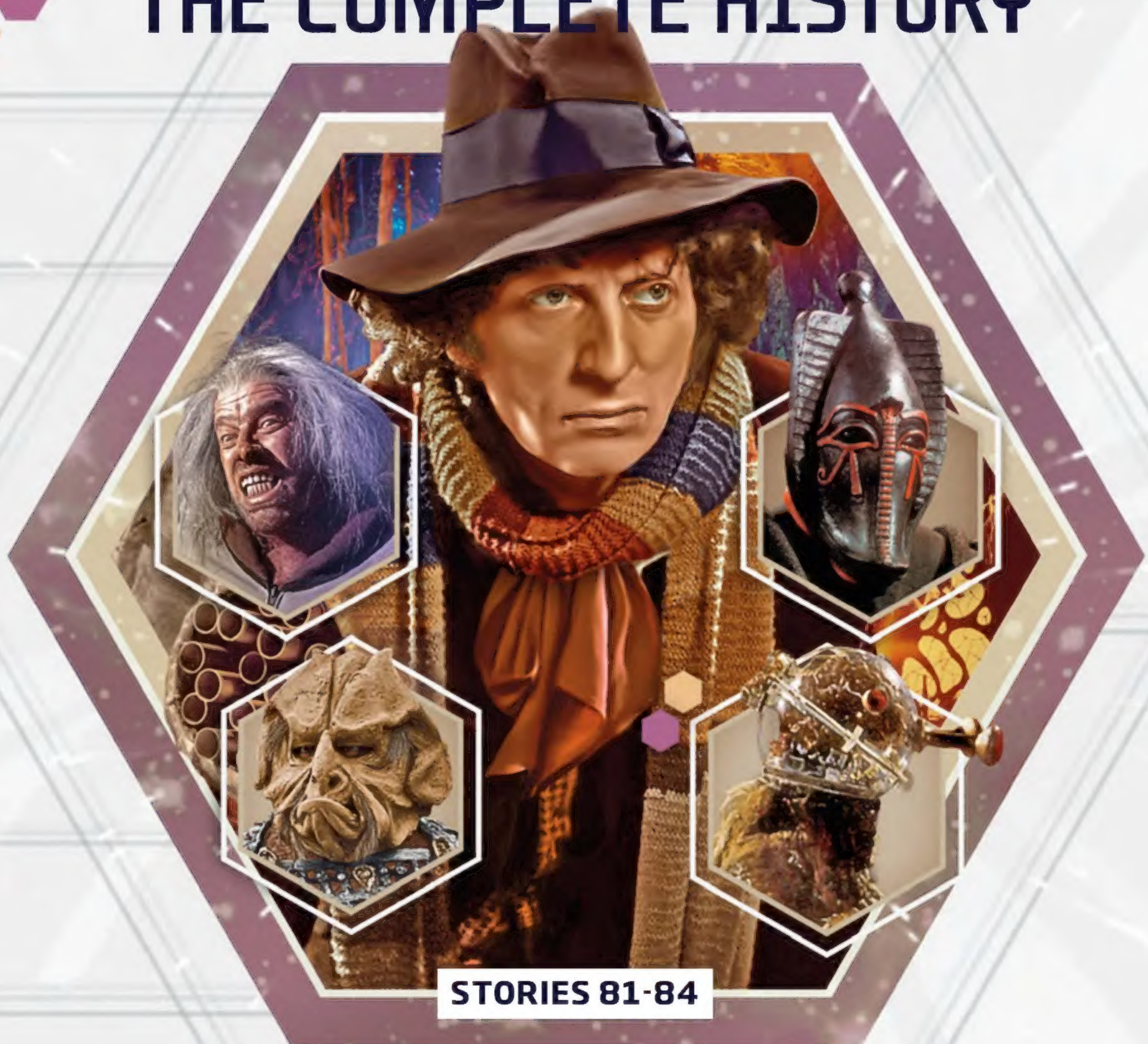
BBC

# DOCTOR WHO



THE **FOURTH**  
DOCTOR

## THE COMPLETE HISTORY



STORIES 81-84

PLANET OF EVIL,  
PYRAMIDS OF MARS, THE ANDROID INVASION  
AND THE BRAIN OF MORBIUS









BBC

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PLANET OF EVIL

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PYRAMIDS OF MARS

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THE ANDROID INVASION

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THE BRAIN OF MORBIUS

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**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

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# Welcome

**W**hen Tom Baker's first series as the Doctor came to an end on 10 May 1975 with the final episode of *Revenge of the Cybermen* [see Volume 23], there wouldn't be long to wait before the Doctor was back on TV.

Where it had become the norm to have a six-month gap between series from 1970 onwards during the Jon Pertwee years, it would only be 16 weeks before the launch of the 1975/6 series, with Part One of *Terror of the Zygons* [see Volume 23] on 30 August 1975. During 1975, *Doctor Who* was on air for 36 weeks – 37 if you count an omnibus repeat of *The Ark in Space* [1975 – see Volume 22] one Wednesday evening in August.

It was a chance for the audience to enjoy more episodes of *Doctor Who* than they had since the 1960s, and it helped make Tom Baker one of the most visible and popular stars on British television. The show was regularly pulling in over 10 million viewers and hitting the top 20 programmes of the week.

**Right:**

The Doctor and Sarah – best friends facing danger together.



The serials featured in this volume of *Doctor Who – The Complete History* were made at a time when the series hit a rich seam of creativity on both sides of the cameras. For many, this period in the show's history is *Doctor Who*.

Tom Baker and Elisabeth Sladen (as Sarah Jane Smith) were at the top of their game. Best friends, enjoying the thrill of adventures in time and space. Producer Philip Hinchcliffe and script editor Robert Holmes guided the series into new, terrifying territory, pushing the boundaries of what was acceptable for a teatime adventure series. And a roster of set designers, costume designers and make-up artists were encouraged to let their imaginations run wild.

Each story in this volume exemplifies the spirit that was running through *Doctor Who* at the time. From *Planet of Evil's* [see page 6] sinister realisation of an alien world, the period detail and bandaged Mummy robots stalking the woodland of *Pyramids of Mars* [see page 34], to evil android doubles of our heroes in *The Android Invasion* [see page 70] and the sumptuous Gothic designs of *The Brain of Morbius* [see page 104], it's all potent stuff.

To draw attention to the success of this period of *Doctor Who* seems unfair to those who came before and after. That's one of the great things about *Doctor Who*; it allows creative giants to stand on the shoulders of creative giants, always striving to make the next story better, the next cliffhanger scarier, and keep *Doctor Who* the best TV show it can possibly be.

Mark Wright – Editor





'TOM BAKER WAS ONE OF  
THE MOST VISIBLE AND POPULAR STARS  
ON BRITISH TELEVISION.'





# PLANET OF EVIL

► STORY 81

A distress signal brings the Doctor and Sarah to the jungle world of Zeta Minor, where a terrifying creature stalks a geological survey team. Can the Doctor escape the clutches of dark forces from another universe?







# Introduction

**W**hen he took over *Doctor Who*, producer Philip Hinchcliffe felt that the series should have a stronger grounding in serious science-fiction. In the long run, probably owing to the influence of his script editor Robert Holmes, the series became more preoccupied with horror. Most of Hinchcliffe's stories featured frightening 'rubber monsters' of one description or another, despite the fact that he felt they were clichéd and difficult to realise successfully. *Planet of Evil*, however, is different. It places scientific ideas at the centre of its plot. It's still shot through with horror, but its homage to *Jekyll and Hyde* comes by way of the groundbreaking science-fiction movie *Forbidden Planet* – where an invisible murderous creature is manifested when a scientist dabbles with alien technology.

**Below:**  
Death in the  
jungle of  
Zeta Minor!



*Planet of Evil's* take on this terrifying monster from the id is a creature of antimatter. Rather than a man in a rubber suit, this bug-eyed creature is rendered as a crackling red video effect (albeit one that is based on a man in a rubber suit). This unworldly entity follows in the footsteps of another incursion into our reality. In *The Three Doctors* [1972/3 – see Volume 19] antimatter is presented as a rainbow-hued video effect that spreads across the screen and eats all in its path. That serial took us into 'a universe of antimatter', and in *Planet of Evil* we see the scientist Sorenson somehow mining samples from such a realm. He believes antimatter can be used to generate vast amounts of energy, an idea that resurfaced seven years later in *Earthshock* [1982 – see Volume 35] where antimatter was used to power spaceships.

The planet of evil has a strong influence. When Sorenson tries to take off with his cargo, the spacecraft he's on is drawn back. This scenario was reimagined in the 2007 countdown-to-disaster 42 [see Volume 55], where material extracted from a star resulted in the *SS Pentallian* being dragged back into the sun. The sun-possessed crew members even resemble Sorenson as he begins to be transformed into another kind of antimatter monster.

Although Hinchcliffe was instrumental in the genesis of many other terrific stories – indeed, many that are more popular than *Planet of Evil* – this story is a distillation of the approach he felt the series should take. It was a bold step into fresh territory when *Doctor Who* was trying to move away from the Earthbound tales of the early 70s. ■



'PLANET OF EVIL'S TAKE ON THE  
TERRIFYING MONSTER FROM THE ID,  
IS A CREATURE OF ANTI-MATTER.'



## PART ONE

**O**n a menacing jungle world, Braun, a member of a scientific expedition, emerges from the team's base to plant the latest in a series of grave markers. [1]

The other two surviving members of the expedition, Baldwin and the scientist Sorenson, are working beside an inky pool. They've discovered a rich mineral vein and when Braun warns them that night is falling, Sorenson refuses to leave.

Braun is attacked by an invisible creature outside the base. Baldwin runs back through the darkening jungle but when he reaches the base he is killed. [2]

The TARDIS picks up a distress call and materialises on the jungle world.

A spaceship is also approaching the planet, commanded by Controller Salamar. They are on a mission to locate Sorenson's lost expedition. Salamar orders Vishinsky to lead the landing party.

The Doctor and Sarah find the abandoned base. [3] The Doctor tries to repair its power cell and Sarah heads back to the TARDIS to fetch a spectromixer. While she is inside, the landing party teleports the TARDIS to the quarantine berth of their ship. Then Sorenson emerges from the undergrowth. [4] He tells them his mission has been a success and leads the landing party to the base, where they capture the Doctor.

Sarah emerges from the TARDIS to find herself in an airless quarantine chamber. [5] She is taken to the command area where she explains that they came in response to a distress call, even though the planet, Zeta Minor, is on the edge of the known universe.

The spaceship lands near the expedition base. Sorenson tells Salamar that the rest of his expedition were killed; Salamar suspects the Doctor is responsible and locks him up with Sarah. They escape through a window – only to come face-to-face with a spectral monster! [6]







## PART TWO

**A** sentry shoots at the monster, which attacks and kills him, enabling the Doctor and Sarah to get away. The monster then fades away, leaving behind the sentry's desiccated remains. [1]

Salamar discovers that the Doctor and Sarah are missing. As dawn breaks, Vishinsky launches an oculoid tracker, a flying surveillance device. It glides through the trees, but the Doctor and Sarah manage to hide from it. [2]

Sorenson tells Salamar that the members of his expedition died the same way as the sentry, but he is more concerned that they should load his mineral samples on board the spaceship and prepare to leave. [3]

The Doctor and Sarah reach the inky pool, where they are ambushed by a group of guards. One of the guards falls in the pool and he vanishes into the nothingness. [4]

Canisters of Sorenson's refined ore are loaded into the spaceship. Sorenson calculates that six pounds of the material could produce equivalent energy to that of a sun over three centuries.

The Doctor and Sarah are brought back to the spaceship. The Doctor tells Salamar that Zeta Minor lies at the boundary between their universe and the universe of antimatter, and warns him not to take any part of the planet with them. [5]

The spaceship is about to take off when it suffers a power failure. An antimatter monster attacks the ship and the guards' weapons have no effect against it. [6]

The Doctor and Sarah are brought to the bridge. The Doctor tells Salamar that their only chance is to use the forcefield barrier. It works; the monster disappears. The Doctor gets Salamar to agree to jettison Sorenson's mineral samples. He offers to communicate this to the other universe and returns to the rock pool alone. An antimatter monster emerges – and the Doctor falls in! [7]



## PART THREE

**S**alamar orders Vishinsky to remove the mineral samples and prepare for launch. While they are arguing, Sarah slips away.

The Doctor is not dead; he is drifting through a void. [1] Sarah reaches the rock pool – and drags the Doctor out of the blackness. But he loses consciousness.

Sorenson purloins a mineral canister and opens it in a cabin. The crystals inside change colour. Then he clutches his face in pain – and when he looks at himself in the mirror, his eyes are glowing! [2]

The Doctor wakes up in the medical bay as the spaceship attempts to take off and experiences another power failure, which reminds him he still has some antimatter crystals in a tobacco tin! The Doctor rushes into the command area and the crewman Morelli grabs the tin to take it to the jettison hatch. But

before he can get there something kills him and his desiccated remains are found by another crewman, De Haan.

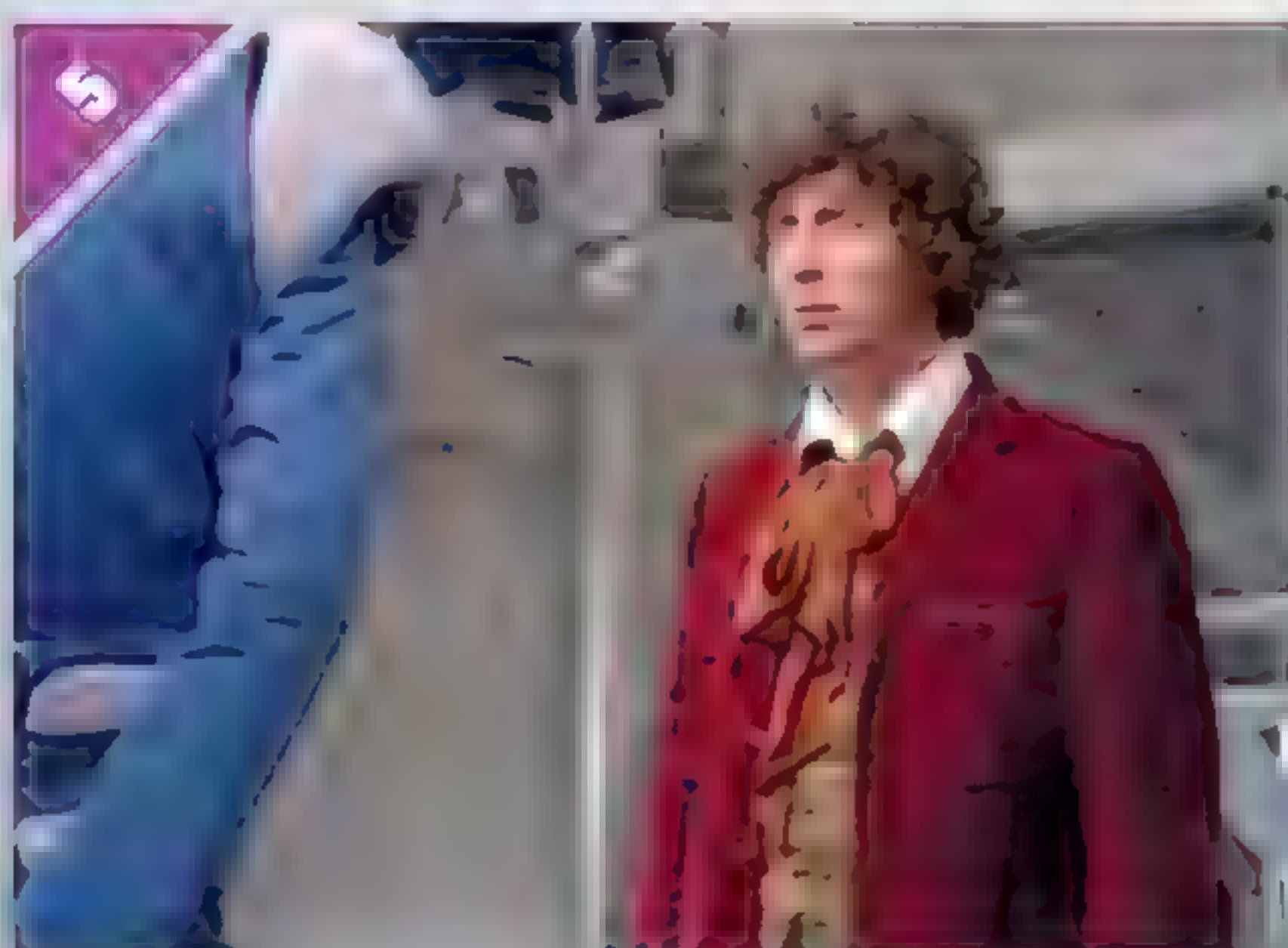
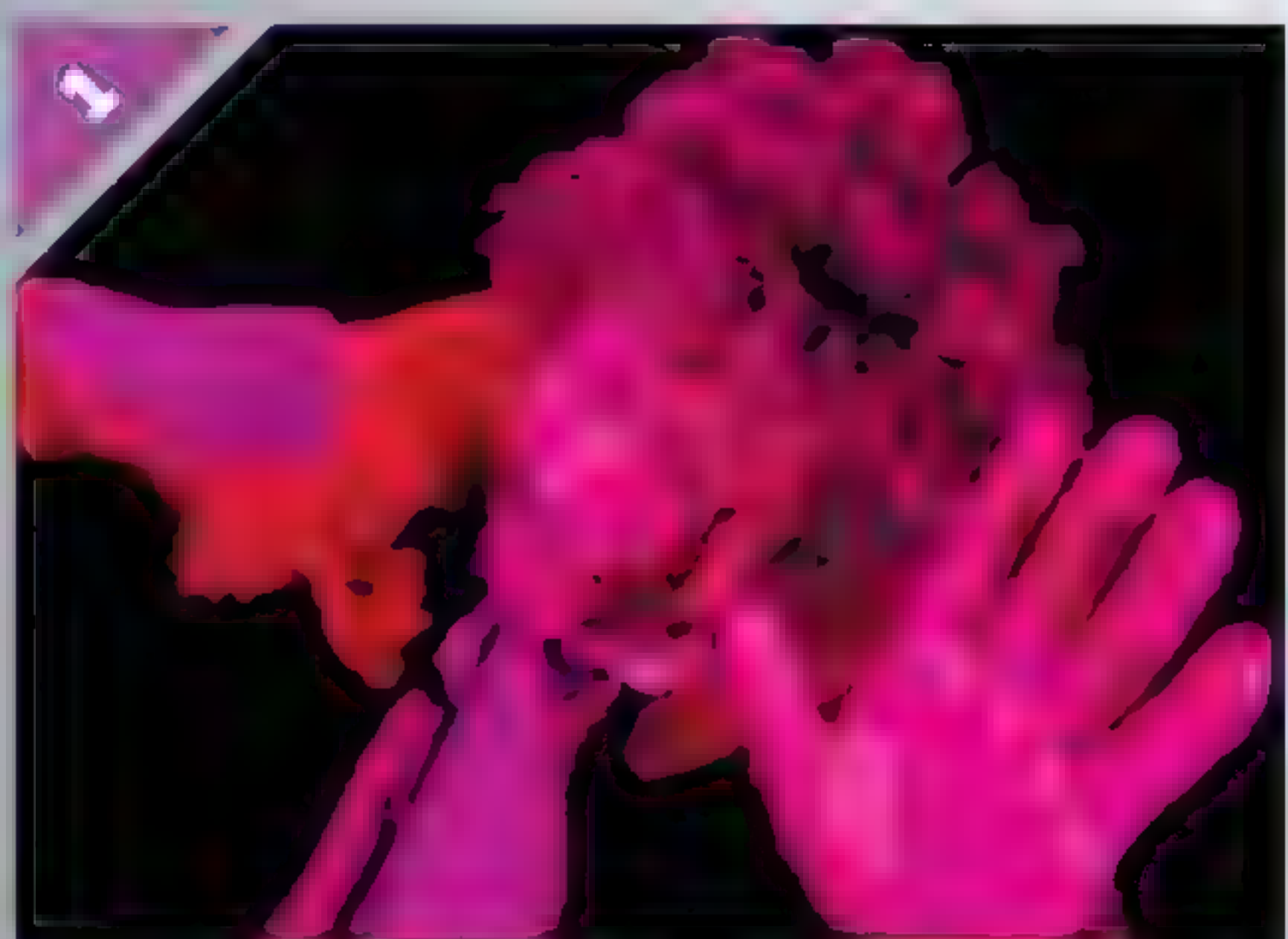
The spaceship reaches an altitude of 200 miles but the amount of drag is increasing. [3] De Haan runs into the command area to report that Morelli has been killed by “some sort of an animal”.

The animal is, in fact, Sorenson, who restores himself to normal with a steaming concoction. [4]

The spaceship halts. The Doctor tells Salamar that “you’ve come to the end of your piece of elastic”; soon they will be dragged back to Zeta Minor. [5]

Sorenson feels another transformation coming on and leaves Sarah in the medical bay. De Haan is his next victim. Sarah hears his scream and catches a glimpse of Sorenson in “anti-man” form.

Salamar finds them and accuses them of killing De Haan. They are placed in ejection trays in the medical bay. [6] Vishinsky tries to stop Salamar ejecting them, but they slide out of sight...







## PART FOUR

**A** crew member calls for help. Salamar rushes off and Vishinsky saves the Doctor and Sarah. Sarah tells the Doctor that she felt “some sort of icy suction” when she was with Sorenson; he must be infected with antimatter.

Sarah runs into the command area telling them to close all the hatchways. [1]

The Doctor enters Sorenson’s cabin and discovers the mineral canister.

Sorenson appears, in his human form. Sorenson thinks he has found a vaccine but the Doctor tells him he has just set up a cycle of chemical change; the next transformation could be permanent.

[2] Sorenson goes to the medical bay, intending to eject himself into space, but transforms again.

Salamar decides to show “leadership” by forcing his way out of the command area, determined to kill Sorenson with a neutron accelerator. He finds Sorenson

and shoots him, but the accelerator creates multiple antimatter monsters based on Sorenson. [3] By the time the Doctor arrives on the scene, Salamar is dead and there are antimatter monsters roaming the ship.

The spaceship is 15 minutes from crashing into Zeta Minor. The Doctor locates Sorenson, stuns him and drags him into the TARDIS, where he locks him in shackles. Meanwhile, Vishinsky and Sarah rig a forcefield in the command area. [4]

Sorenson breaks free and lunges at the Doctor. [5] However, the TARDIS has landed by the rock pool and the Doctor lures Sorenson outside, where he falls into the pool. The monsters in the spaceship vanish. [6] The power returns and the spaceship resumes its ascent.

Professor Sorenson wakes up beside the pool, restored to normal. The Doctor takes him to the spaceship suggesting he uses the kinetic force of planetary movement as an energy source. Then he sets off with Sarah for new adventures...



# Pre-production

**S**cript editor Robert Holmes had known Louis Marks for many years since writing for Associated-Rediffusion's *No Hiding Place* on which Marks was script editor around 1966; the two had later been involved with the ATV drama series *Market in Honey Lane* and its subsequent revamp as *Honey Lane* and also the BBC series *Trial and Dead of Night*, on which Marks was again the script editor. He was aware that Marks had worked on *Doctor Who* before with *Planet of Giants* [1964 – see Volume 3] and the original story that formed the basis of *Day of the Daleks* [1972 – see Volume 17]. Now it was Holmes' turn to employ Marks, with whom he found he could work very well, to develop a script from ideas originating from himself and producer Philip Hinchcliffe. Then contracted as a BBC script editor, special dispensation was needed for Marks to work on the serial, staff clearance for which was given on Monday 19 May 1975. Shortly before this date, Bernard Wilkie of the visual effects

department had written to Hinchcliffe on Tuesday 13 May, expressing concerns over late delivery of the four scripts that were due to commence production. Hinchcliffe was keen to move away from the Earth and UNIT format that was a hallmark of the Jon Pertwee era from 1970-4, which both he and Holmes felt had become restrictive. With the dropping of companion

Harry Sullivan, played by Ian Marter, from the regular character line-up, Sarah was now the Doctor's only link to England of around 1980. After consultation with designer Roger Murray-Leach, they felt that they could set a story on a totally alien world which could be created at Ealing Studios. As such, Murray-Leach, who had impressed the team with his work on *The Sontaran Experiment* [1975 – see Volume 22] and *The Ark in Space* [1975 – see Volume 22] was booked to design the serial.

## Jekyll and Hyde

**H**inchcliffe wanted a story along the lines of *The Strange Case of Doctor Jekyll and Mister Hyde*, the classic novel by Robert Louis Stevenson. First published in 1886, this told of a kind and mild-mannered man who isolated his inner dark side of evil and wickedness into an alter-ego by means of chemicals

Close up on Zeta Minor's antimatter creature...

### Connections: Absent control

► The scenes set in the TARDIS during this story are the first time the control room has been seen in the series since *Death to the Daleks* [1974 – see Volume 21] – and marks the first moment the Fourth Doctor is seen in this setting.







Pre-production

and potions; what Hinchcliffe wanted was a tale about a planet where the world's characteristics changed as night fell. However, Hinchcliffe was keen to avoid the use of 'rubber mask' monsters, and the new recording block saw an attempt to diverge from races of invading creatures *en masse*, opting more for character plays built around a central villain or evil force. *Planet of Evil* was actually the first serial over which Hinchcliffe had complete control, as all the stories since he had taken up the post had been originated under Barry Letts' regime.

The other major influence on the script was Fred Wilcox's classic 1956 MGM feature film *Forbidden Planet*, one of the landmark science-fiction films to boast sophisticated colour special effects and settings, which Hinchcliffe had seen in his younger days. The story, based loosely on Shakespeare's *The Tempest*, concerned a long-missing scientist, Professor Morbius, experimenting with the forces of an

extinct alien race on another planet. This caused his id to take on its own identity, an invisible force which attacked the crew of newly arrived spacecraft C-57D and appeared as a ghostly outline when caught in the ship's force-field. To deviate from the barren landscape of Altair 4, it was decided to set *Planet of Evil* in the steamy, dark and menacing jungle of a new planet, Zeta Minor.

Marks was recorded as formally delivering his scripts on Tuesday 10 June 1975; the antimatter theme of the story was primarily injected by the writer with help from Robert Holmes, and Marks did a great deal of reading on the subject as well as collecting science-fiction concepts from writers like Isaac Asimov. The antimatter side of the story began to take

*Planet of Evil*  
The alien jungle  
on planet  
Zeta Minor.

### Connections: Loch where?

► Sarah mentions that the TARDIS was en route from Loch Ness, the location of their previous adventure *Terror of the Zygons* [1975 - see Volume 23]. This was where they had left Brigadier Lethbridge-Stewart and former travelling companion Harry Sullivan, who preferred to get home by British Rail.





over, restricting the Jekyll and Hyde aspect to the final two episodes. The first draft of the script had a great reliance on action to solve the situation, and Hinchcliffe felt they needed a polish, a task Holmes had been too busy elsewhere to perform. He nevertheless stepped in to bring the storyline back within the scientific boundaries that had initially been defined.

In his script for Part One, Marks described Zeta Minor, noting 'daylight on this planet is a feeble blue haze'. Of the Morestran team, Sorenson, was described as 'the senior scientist' while Braun was 'a geologist'; the headstone for their departed colleague was specified as reading

'Morestran Pioneer, Egard Lumb, Died Here 7y2, In The Year 37,166.' Salamar was described as 'the cool, youthful controller' while Vishinsky was 'second in command, an old space corps sweat'. The script used interchangeable terms like 'Morastran' and 'Morestrian' for the crew of the Probe. When the Doctor found Baldwin's body, the ticking watch on the corpse was to indicate that he had only died recently. The oculoid tracker was 'a silver machine with a lens like a large eye... tiny engine droning in an angry wasp-noise'; the hovering oculoid was derived from a device which Hinchcliffe had come across in a science-fiction novel and which

**Below:**

In the jungle, the mighty jungle...





he had initially discussed with Murray-Leach about realising with the use of Colour Separation Overlay (CSO).

In Part Two it was stated that “seven astromen have died.” Originally, when Salamar demanded the truth from the Doctor in Part Two, instead of remaining silent, the Doctor replied, “If I tell you the truth you won’t believe it. If I don’t, you’ll kill me.” The ‘Other Universe’ in Part Three was ‘layers of swirling colours [which] form an intangible background’. The jungle scenes were originally written for the videotape studio. When the antimatter creature was near, its noise was indicated as being ‘like static on quadrophonic stereo’. It was described as ‘a formless monster, very large, shimmering red outline’. When the creature attacked the Probe in Part Two, ‘the shapeless monster is now limned [sic] in electric blue.’ The script for Part Three referred to ‘a hairy wart-studded Sorenson... head [sunk] into his talons’ and as being ‘something hairy. Almost a face. An inhuman shape’. This was ‘Anti-man’ or ‘The Sorenson Monster’. Reig was scripted as ‘Morelli’ in Part Three, and Morelli was in turn scripted as ‘Astronaut’. In Part Two, Morelli replaced another character. Originally, Sorenson perished – thrown into the black pool while in his antimatter form, but Hinchcliffe asked Holmes to rewrite the closing scenes to have the scientist survive.

## David Maloney

**A**ppointed to direct Serial 4H was David Maloney, whose association with *Doctor Who* stemmed back to when he was a production assistant on *The Rescue* [1965 – see Volume 4]. After completing the BBC’s director course he directed *The Mind Robber* [1968 – see

Volume 13], *The Krotons* [1968/9 – see Volume 13] and *The War Games* [1969 – see Volume 14] before moving on to episodes of *Paul Temple* and *Softly, Softly – Task Force*. He was producing a European/BBC film series called *Kim & Co* when Barry Letts invited him to re-join *Doctor Who* with *Planet of the Daleks* [1973 – see Volume 20], a story on which he achieved great success, followed in 1975 by the classic serial *Genesis of the Daleks* [see Volume 23]. Hinchcliffe was deeply impressed with *Genesis of the Daleks* and wanted to work with Maloney again; as such, while still working on the Dalek story Maloney was booked to direct the serial on Monday 27 January for the period covering Monday 21 April to Friday 15 August.

Costume design was assigned to Andrew Rose, a newcomer to *Doctor Who* after previously working on *The Onedin Line*, *Monty Python’s Flying Circus* and the sitcom *Sykes*. This would be the only *Doctor Who* credit for future BAFTA and Oscar winner Jenny Shircore, who took on the serial’s make-up requirements.

Rehearsals for the planned film sequences took place at Ealing on Tuesday 10 June, with three days of filming scheduled to commence the following day. Since finishing work on *Pyramids of Mars*, Baker recorded an appearance in costume and character on the BBC1 dream-come-true show *Jim’ll Fix It* at Television Theatre on the evening of Wednesday 4 June, dropping elements from the *Pyramids of Mars* script into his conversation with Jimmy Savile. The programme was broadcast the following Saturday.

### Connections: Bard quote 1

► Part Two has two quotes from the pen of William Shakespeare. The first is the Doctor’s line: “Night’s candles are burned out, and jocund day stands tiptoe on misty mountain tops,” a line spoken by Romeo in Act 3 Scene 5 of *Romeo and Juliet*, thought to have been written between 1591 and 1596. It isn’t quite right – the actual quote has “burnt” rather than “burned”.





'SUSPENDED COLUMNS WERE COVERED IN POLYTHENE AND FOAM TO MAKE TREES, WITH A TERRAIN BUILT UP USING POLYTHENE AROUND SAND BAGS.'


# Production

**F**ilming for *Planet of Evil* took place on 16mm film on Stage 2 of the BBC Film Studios, Ealing, from Wednesday 11 June through to Friday 13, shortly after the regular cast of Tom Baker and Elisabeth Sladen had completed recording of *Pyramids of Mars* [see page 34], although *Planet of Evil* was due to be transmitted before the Egyptian adventure. Continuity was kept to *Terror of the Zygons* [1975 – see Volume 23], which had been held over from the twelfth recording

block to begin the 1975/6 series. The TARDIS was en route back to London from Tulloch Moor, and the Doctor was again clad in his original short red jacket as opposed to his longer and darker coat from *Pyramids of Mars*. Also hired for the filming of jungle scenes, principally for Part One, was Tony McEwan as Baldwin, an actor that David Maloney had previously cast as a Redcoat in *The War Games*.

Jungle scenes for Part One and the start of Part Two were scheduled for





Wednesday 11 with the remaining jungle scenes for Parts Two and Three set for Thursday 12. The void scenes, with Alan Chuntz doubling for Tom Baker in some shots on Kirby wires, were filmed on Friday 13. Filming was scheduled for 9.30am to 5.30pm.

The jungle set was a masterpiece of design from Murray-Leach. A small river ran through the middle of the set which had a low mist from dry-ice generators carpeting it. Suspended columns were covered in polythene and foam to make

strange trees, with a terrain built up using polythene around sand bags. A wind machine was used to create the presence of the invisible monster, which was never seen in its outline form on the 16mm film material. Harsh lighting was also used, such as deep purple and green lights as the force passes by the Doctor and Sarah in Part Two. The visual effects designer Dave Havard also contributed vacuum-formed plants for the bizarre fauna of Zeta Minor along with jabolite trees. The jungle was extensively photographed for publicity



## Connections: Bard quote 2

► The second of the two quotes from Shakespeare comes very quickly after the Doctor's paraphrasing from *Romeo and Juliet*. Once again it's the Doctor, who says: "That is the question." This is a well-worn quote from *Hamlet* (1603), and forms part of one of Shakespeare's most famous lines of dialogue,

usually preceded by, "To be, or not to be."



purposes and also to form part of a BBC Educational Service set of publications about set design. It was a highly successful and costly element. Elisabeth Sladen was also impressed and later cited *Planet of Evil* as one of her favourite stories.

Several scenes with the oculoid tracker were completed at Ealing on Tuesday 17 June, and for this the large prop was both flown on wires for long shots, and attached to the overhead camera gantry for high shots of it hovering over the Doctor

and Sarah in Part Two. Two film cameras shot simultaneously, which decreased the number of takes needed on a single scene. Much of the dialogue between Baker and Sladen had to be redubbed on Wednesday 25 June.

Short filmed model inserts were also accomplished for the opening of hatches in the hull of the probe to launch the oculoid and to eject Morelli's coffin into space.

Salamar, Vishinsky and Ponti take control of the situation.



A short model insert of sunrise on Zeta Minor for Part One was also shot.

Rehearsals for the first studio block ran from Thursday 19 June, and again for the second from Thursday 3 July at the BBC's Acton rehearsal rooms; there was a very friendly and light-hearted atmosphere.

The principal guest stars for the serial were Frederick Jaeger and Ewen Solon as Sorenson and Vishinsky. They had both previously appeared in the 1966 serial *The Savages* [see Volume 8] where Jaeger had played Jano and Solon had been Chal. Jaeger was a noted European character actor who had starred in HTV's *Pretenders* and had completed ITC's *Ski-Boy* series for former *Doctor Who* script editor/producer Derrick Sherwin the previous year. Ewen Solon had found fame in the BBC/Winwell series of *Maigret* in the early 1960s in which he played Lucas, and went on to star in *The Revenue Men* in the latter half of that decade.

## Crew members

**C**ast as the young and fiery Salamar was Prentis Hancock, who had played the similar character of Vaber in *Planet of the Daleks* for Maloney in 1973 and was a reporter in *Spearhead from Space* [1970 – see Volume 15]. In February 1975, Hancock had completed work on the first series of Gerry and Sylvia Anderson's big-budget *Space: 1999* at Pinewood Studios in which he played Paul Morrow, now shaving off his moustache from that role to play Salamar (a notion of using make-up to make the Controller appear oriental was abandoned early on); although he had worked with Maloney on various earlier projects, this time he would ultimately feel that the director was unhappy with his work on the serial. Graham Weston played





De Haan, and had been used by Maloney before as Russell in *The War Games*. Maloney also wanted a multi-racial crew for the Probe vessel, and thus cast Louis Mahoney as Ponti, a Gambian-born actor who had previously appeared in *Frontier in Space* [see Volume 19].

Playing Morelli, David Maloney cast Michael Wisher who had been involved in *Doctor Who* in various capacities since *The Seeds of Death* [1969 – see Volume 14]. The director had used Wisher before to provide Dalek voices in *Planet of the Daleks* and then gave him the role of Davros in *Genesis of the Daleks*. As Wisher's last part on the show, Magrik in *Revenge of the Cybermen* [1975 – see Volume 23], had also been heavily masked, it was felt that he could appear in humanoid form as the Morestran astronaut. However, he was disappointed that Maloney would not allow him to play Morelli as an American/Italian gangster... in Part Four, Wisher was also heard providing the voice of Crew Leader Ranjit on an intercom.

The first two-day studio recording block began in Studio TC6 at BBC Television Centre on Monday 30 June 1975. Recording ran from 7.30pm to 10pm each evening. This consisted of the scenes from Part One recorded in sequence with the exception of the TARDIS interior scenes.

The next day's work on 1 July saw Part Two being recorded in its entirety and more or less in sequence.

Roll-back-and-mix was used to make the victims of the monsters, such as Braun and Baldwin, vanish. In places the script referred to the serial as *The Planet of Evil* and noted this as a working title on some pages. Some elements of the Ealing jungle set were reconstructed for the smaller jungle sets around the geological base and for the TARDIS' arrival (the light on which continued to flash some time after materialisation). The survey base, and later the sick bay of the probe, used several control panels from stock, notably from *The Ark in Space*. The probe's command deck was a two-level set with a raised platform for Vishinsky, Salamar and Morelli to overlook the navigational area. This had a large yellow Colour Separation Overlay (CSO) screen, onto which images of the model Zeta Minor or live-action images from the oculoid tracker could be fed (these were usually tinted purple in Part Two, but full colour in Part Three). For Part Two, one such scene showed aerial footage of a jungle as the oculoid zoomed overhead – material taken from an edition of the BBC2 natural history series *The World About Us* called *Orang-Utan: Jungle Man* which had been broadcast on Sunday 10 March 1974. Part of the Probe exterior was built adjacent to the base, and was a multi-level set, including a ladder lowered from above by two wires down which the crew descended. This item caused problems in studios when the fire officer discovered that the cushion at the base of the ship was flammable and recording

### Connections: "Author! Author!"



► As well as quoting from the Bard, the Doctor tells Sarah that he once met Shakespeare, whom he thought was a "charming fellow. Dreadful actor." The Doctor would meet Shakespeare many years and incarnations later in *The Shakespeare Code* [2007 – see Volume 54].

**Let's**  
Crystal thieves!



## Connections: What, no scarf?

► Unusually, during Part Two, the Doctor removes his scarf, and remains without his trademark apparel for the rest of the story. He is still without it in the final scene, so we can only assume he has a spare in the TARDIS, or picked it up before leaving the Morestran ship.



could only continue with two firemen present, armed with fire extinguishers.

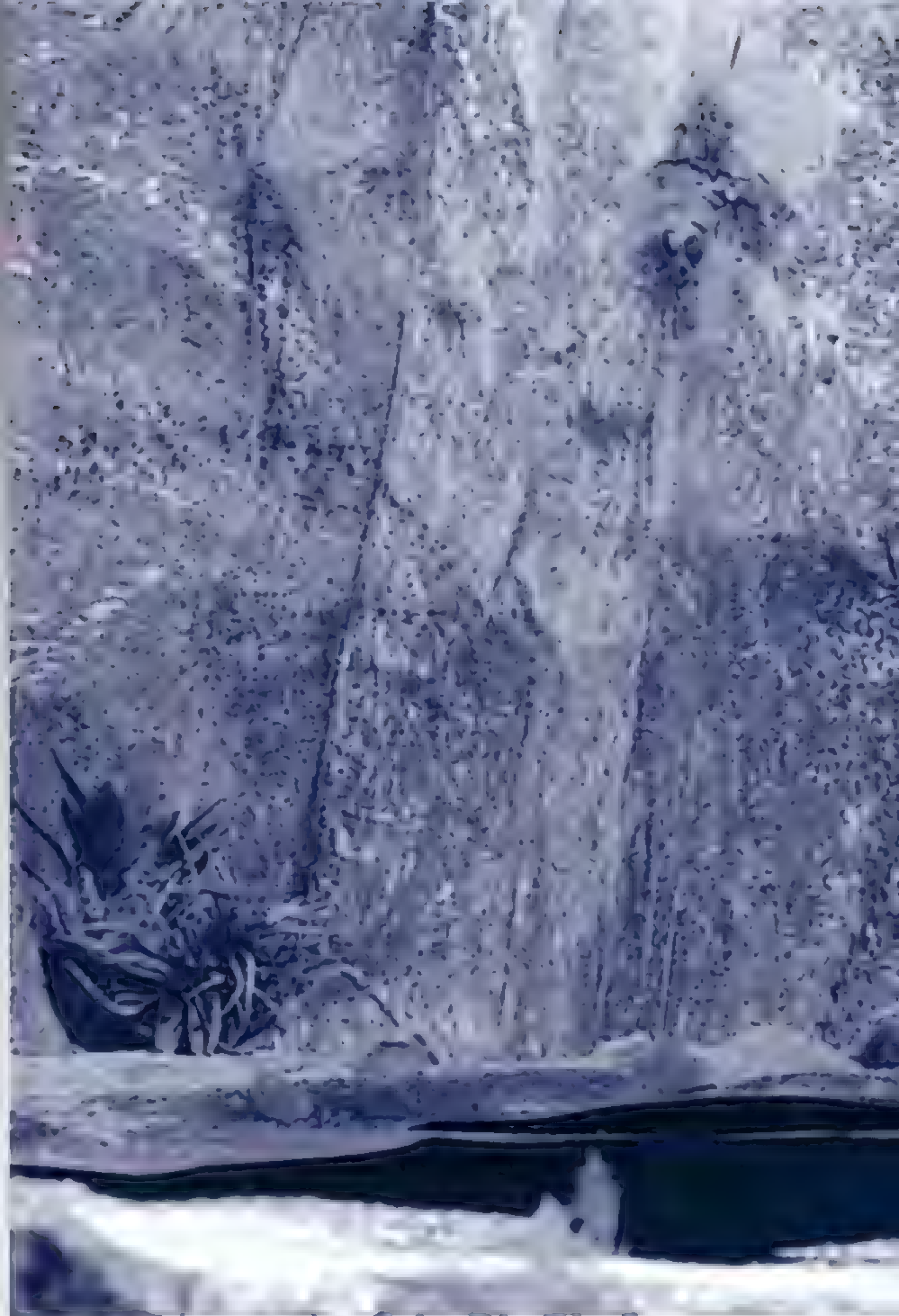
The only example of the Morestran transposing process seen on screen was when the TARDIS was sent to the Probe's quarantine area. This was done by roll-back-and-mix from the jungle set.

A rocky area of the pool was built in fiberglass on a raised set with a four-foot drop and surrounded by Styrofoam and hessian rocks. The pool

was draped in yellow material which was the CSO colour used in the studio, and so replaced by a black reflectionless surface. For the scenes of the Doctor and Sarah being observed at the pool, the oculoid prop was seen in extreme close-up so its method of support did not appear on screen.

The costly animation executed by the Disney studios for *Forbidden Planet's* id monster could not be matched by the serial's budget. Instead, extra Mike Lee Lane was hired to manipulate a padded, silver costume as the antimatter monster, waving his arms to move the tentacles and operating the mandible section between the two huge eyes. The monster was never seen fully on the programme and was shot on a separate set to the main action. When harshly lit by a spotlight, the outline image was enhanced by use of a spark machine, electronically coloured red and CSOed onto the image from the other set. A small amount of animation by Peter Gorey was executed for Part Two where the monster was repelled by blue star-shaped flashes from the forcefield.

When the monster attacked the Morestrans, the character slowly vanished by means of roll-back-and-mix with a locked-off camera. Only one movement



was shown of a withered corpse appearing in the form of a dressed prop. This was O'Hara's remains in Part Two, which appeared instantly by stopping and restarting recording with the prop in place. A red light was used for the scenes where the Morestrans were attacked by the invisible creature.

## Freeze-frame cliff-hanger

**F**or the cliffhanger to Part Two, the action froze on a single frame as the Doctor fell towards the black pool, one of several occasions that Hinchcliffe would use this effect on the programme. Here, Terry Walsh doubled for Tom Baker. Walsh had also joined fellow stuntman Max Faulkner as a stunt Morestran in the battle sequence where the antimatter monster attacked the Probe. The climax of Part Two also required the use of CSO masks to make the monster appear to rise up from the pool.





Model work in studio was also executed during the first studio block using CSO for material of the Morestran Probe ship and the purple world of Zeta Minor. The Probe ship was badly lit and never seen at its best. Internally lit, it had many rows of porthole lights to increase its scale, but these failed to show up on screen. The Morestran guns and rifles were working props which had blue flash bulbs in them. This illuminated the target area, and the effect was enhanced by placing star filters on the recording camera. The changing colour of the crystals in Part Two was achieved by editing together images of the rocks with different coloured lights on them.

The second studio block started a fortnight later on Monday 14 July with the recording of Part Three in Studio TC1. The camera script detailed the four stages for Sorenson's make-up transformation into Anti-Man. Stage one was the eyes, stage two included the false teeth, stage three was halfway transformation and stage four was full transformation. To

create these make-up elements, a face cast had previously been taken of Frederick Jaeger who had immediately realised the connection to *Forbidden Planet* on reading the script.

Work took place out of sequence, and the first scenes to be recorded were those in Sorenson's cabin with Frederick Jaeger in second stage transformation, with false teeth, restyled hair and facial make-up. Next came the first stage transformation where yellow strips of paper were placed over Jaeger's eyes to make them glow red by means of CSO. The remainder of the episode was then acted out in sequence, whereafter the scenes with the Doctor and Sarah in the TARDIS from Part One were taped, plus additional model and reaction shots for the previous recording block. The TARDIS set was the one constructed by Christine Ruscoe's team for *Pyramids of Mars* and did not feature a scanner screen. When the crystals were seen to change colour in Part Three, this time blue, green, red and yellow lights were shone on the rocks in sequence without video editing. The end of Part Three showed the ejection pallets actually leaving the sick bay, but the sequence was cut short in the reprise of Part Four, suggesting that the Doctor and Sarah had not left the ship.

Recording overran on this particular evening because of the ambitious recording schedule to complete more than one episode's material with no film insert and the complex make-up required for Sorenson/Anti-Man. Hinchcliffe took the decision to finish late on this evening rather than have a knock-on effect the following night.

## Production

The Doctor and Sarah on the edge of another universe.

### Connections: Freezing!

► Director David Maloney used a freeze-frame effect for the cliffhanger moment at the end of Part Two, with the image frozen on the Doctor about to fall into the black pool. The director had previously used this dramatic device to great effect in *Genesis of the Daleks* [1975 - see Volume 23] leaving Sarah suspended mid-fall, again at the end of Part Two.





## Connections: Oates so simple

► In the climactic moments of the serial, the Doctor says: "I'm going out now and I may be some time," which paraphrases the final words of Captain Lawrence Oates (1880-1912), one of the members of Scott's ill-fated expedition to Antarctica between 1910 and 1912.



What is Sorenson's dark secret?

For the second session, the cast was joined by Melvyn Bedford as Reig. Bedford had recently completed work on *Pyramids of Mars* in which he had played a mummy. Since he would not be recognised from the other role, he was given the part of the Morestran crewman but found that his death screams in Part Four were not convincing enough. Maloney eventually got the required performance from Bedford

by telling him to scream as he would if he thought he wasn't going to get paid!

For the final studio day on 15 July, recording of Part Four was again arranged around the make-up changes for Frederick Jaeger. The first scenes to be taped were those in the quarantine area, TARDIS control room and pool area with Jaeger in full, third stage transformation complete with longer wig, facial make-up and long fingernails. For the first scene with Jaeger in full make-up, Tom Baker found the guest star's appearance hysterical and started laughing. Terry Walsh doubled for Jaeger for the fall into the void, and there was then a recording break while Jaeger's make-up was removed and he regained the normal look of the Professor for the last scene by the pool. When the TARDIS dematerialised from the pool, the stock three-foot police box was used to increase the apparent size of the area and the monster.



After that, the rest of Part Four was made in sequence, since the only other scene with Anti-Man in the sick bay merely required a close-up of Sorenson's mutating hand. One model shot was also recorded depicting the bulkhead doors closing on the Probe ship. When the Doctor poured the serum on the crystals, the image of light seen through a star filter was superimposed and roll-back-and-mix was used to convert the crystals to a black powder. The effect of the accelerator on Sorenson saw Jaeger's image multiplied and rippled in a blue light, suggesting the splitting off of other energy forms. Two walk-ons, Douglas Stark and Ray Knight were dressed in a similar manner to Anti-man, and CSOed into the sets of the probe using the same image outline method as for the antimatter monster; the very final shot of the TARDIS spinning through space was a short piece of model footage shot for *Pyramids of Mars*. ■

## PRODUCTION

**Wed 11 - Thu 12 Jun 75** Ealing Film Studios Stage 2: Jungle  
**Fri 13 Jun 75** Ealing Film Studios Stage 2: Void

**Tue 17 Jun 75** Ealing Film Studios Stage 3A: Model filming  
**Mon 30 Jun 75** Television Centre Studio 6: Part One  
**Tue 1 Jul 75** Television Centre Studio 6:

Part Two  
**Mon 14 Jul 75** Television Centre Studio 3: Part Three/Part One: TARDIS Control Room  
**Tue 15 Jul 75** Television Centre Studio 3: Part Four



# Post-production

**P**lanet of Evil was edited during July on Saturday 19 (Part One), Sunday 20 (Part Two), Monday 21 (Parts One and Three), Tuesday 22 (Part Four), Thursday 24 (Part Two) and Friday 25 (Part Three); the original edit for Part Four had been scheduled on Monday 4 August.

A short sequence was cut for timing reasons from Part One, and saw Salamar and Morelli discussing the police box exterior. Morelli commented the craft seemed to come from the second era of the Telerian planet, “which has been a wasteland since the start of the third era.”

Dudley Simpson was contracted to score the serial on Tuesday 3 June; this was completed in two recording sessions taking place at Lime Grove – 7.30pm to 10.30pm on Wednesday 27 August for Parts One and Two, and 10am to 1pm Saturday 6 September for Parts Three and Four; the composer reused some of the themes from the end of *Pyramids of Mars* for the Doctor to conclude this serial. The Morestrans were given semi-military anthems in Part One and for the scenes by the pool and in the antimatter universe, an unearthly cacophony of sounds was created from conventional instruments and electronics.

With *Doctor Who*'s resident radiophonic soundsmith Dick Mills on holiday, the sound effects were handled by Peter Howell from June 1975. Electronic elements were added at the Radiophonic Workshop on Thursday 28, Friday 29 August and Tuesday 9 and Thursday 11 September. The complete score ran to around 49 minutes.

Hinchcliffe wrote to Murray-Leach on Thursday 2 October to tell him that head of serials Bill Slater had been “knocked out” with the sets he had designed for Parts Two and Three. Hinchcliffe was subsequently moved on Monday 20 to write a memo further praising the designer's work: “I would just like to send an official word of congratulations regarding the excellent work which Roger produced for us... the sets were stunningly effective, proving... that Roger has a highly imaginative and inventive talent in this field. As I mentioned to you before I feel that his work on *Doctor Who* this year should merit nomination for an award.” ■

**Below:**  
The stunning  
and imaginative  
jungle set.





# Publicity

► A long piece about *Doctor Who* was written by Jack Waterman for the BBC's magazine *The Listener* and appeared in the edition of Thursday 2 October. Entitled *Who's who in the time warp*, this compared *Doctor Who* to myths and legends, classic science-fiction and twentieth-century strip stories, offering a detailed study of how the Doctor had battled evil in many forms and analysing why the series continued to be such a hit with children after so many years. Each of the four Doctors

to date was celebrated, with a particular emphasis on the recent serial *Terror of the Zygons*.

► Tom Baker's account of turning on the Blackpool Illuminations appeared in *Reveille* on Friday 26 September. In the same column on Friday 17 October, Baker printed a *Doctor Who* story sent in by 12-year-old Mark Knighton of Sutton Coldfield which saw Harry and Sarah becoming children as the TARDIS tumbled backwards in time.

"I thought these sets were meant to wobble?"





# Broadcast

▶ *Planet of Evil* was transmitted over four consecutive Saturday evenings as the second serial of the 1975/6 series. Part Three was shown 20 minutes later than usual to allow the 1,000th edition of the BBC's sports programme *Grandstand* to be extended.

▶ Opposition on the ITV network came in various forms such as Mike Mansfield's pop show *Supersonic* and Gerry and Sylvia Anderson's *Space: 1999* (also with Prentis Hancock) on London Weekend Television, Rod Taylor in the 1971 Western adventure *Bearcats!* on ATV and an assortment of old movies around the regions.

▶ Back on Thursday 19 June, Hinchcliffe had been contacted by David Roseveare, the producer of the BBC Schools programme *Mathshow*. Roseveare had co-written two mathematically educational *Doctor Who* spoofs under the title *Doctor Where*, concerning an eccentric scientist travelling in the PHONIS (a red telephone box). Tony Hughes was to play the Doctor, with Jacqueline Clarke as his companion, Sally-Ann, and Charles Collingwood as the Brigadier. The proposals were that in Programme 3, *Doctor Where* encounters a 'powerful anti-mirror' that 'destroys by reflection' and in Programme 6 he meets 'White Point', the intersection of a line and a circle.

▶ The first *Doctor Where* adventure appeared in the *O for Symmetry!*



Left:  
*Gardeners' Question Time*, *Doctor Who*-style.

edition of *Mathshow* on BBC1 on Tuesday 21 October; this insert concerned the mathematical menace of an invisible barrier across which objects vanished when they passed. A journey in the PHONIS allowed the Doctor to investigate the mirror-image problem.



Frank Bellamy's *Radio Times* illustration for the repeat showing of *Planet of Evil*.

- ▶ The viewing figures were an improvement on *Terror of the Zygons* and began an upwards trend as the nights got darker.
- ▶ Assembled on Tuesday 18 November 1975, an Audience Research Report on Part Four gave reactions from 126 viewers. There was a 'moderately favourable response' with new viewers finding the plot difficult to grasp and others feeling the monsters were 'too unbelievable even for science-fiction' while others felt it was 'unsuitable viewing for young children'. Others

welcomed the show's 'idealism', but said their children were confused by aspects of the plot.

- ▶ The following summer, *Planet of Evil* was selected for a daily repeat screening from Monday to Thursday from 5 July. The viewing figures were low for a variety of reasons, not least the glorious weather of that year. Competition from ITV was in the form of episodes of *Crossroads*, *Whodunnit?* (hosted by Jon Pertwee), reruns of *The Addams Family* and local news programmes. On this occasion,





the *Radio Times* ran a piece of artwork with the cast lists drawn by Frank Bellamy. It was to be his final drawing for the series as he died early in July 1976.

- » The serial was marketed abroad from early 1976, with the Netherlands being the first country to broadcast *Planet of Evil* in January of that year. International territories often showed this particular run of stories in production order, with *Planet of Evil* being broadcast after *Pyramids of Mars*. Other countries purchasing the serial included the United Arab Emirates, Australia (where it was rated 'G' on its transmission in February 1978), New Zealand, Hong Kong, Gibraltar, Chile, Nigeria, Mexico, Canada, Italy, Costa Rica, Brazil and Venezuela. It was dubbed into Spanish, Arabic, Italian, French and Galician.
- » For the serial's North American broadcast in 1978, the episodes were trimmed and included narration from actor Howard Da Silva.



- » *Planet of Evil* was screened at the National Film Theatre as part of a *Doctor Who* celebration on Saturday 3 December 1988.
- » SuperChannel screened the serial from July 1988 and also aired it in a two-part form in April 1989. UK Gold screened the serial episodically from September 1993 and as an omnibus from October 1993. BBC Prime transmitted the serial in November/December 1997 and it aired on Horror Channel from June 2014.

**ANALYST**  
Vishinsky was a big fan of office chic.

### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
<b>Part One</b>	Saturday 27 September 1975	5.45pm-6.10pm	BBC1	24'02"	10.4M (19th)	-
<b>Part Two</b>	Saturday 4 October 1975	5.45pm-6.10pm	BBC1	22'30"	9.9M (24th)	-
<b>Part Three</b>	Saturday 11 October 1975	6.05pm-6.30pm	BBC1	23'50"	9.1M (29th)	-
<b>Part Four</b>	Saturday 18 October 1975	5.45pm-6.10pm	BBC1	23'43"	10.1M (26th)	-

### REPEAT TRANSMISSION

<b>Part One</b>	Monday 5 July 1976	6.35pm-7.00pm	BBC1	24'02"	5.0M (61st)	-
<b>Part Two</b>	Tuesday 6 July 1976	6.25pm-6.50pm	BBC1	22'30"	5.0M (63rd)	56
<b>Part Three</b>	Wednesday 7 July 1976	6.20pm-6.45pm	BBC1	23'50"	4.3M (87th)	57
<b>Part Four</b>	Thursday 8 July 1976	6.25pm-6.50pm	BBC1	23'43"	3.9M (99th)	54



# Merchandise

**T**errance Dicks faithfully novelised the story as *Doctor Who and the Planet of Evil* (or *Doctor Who – The Planet of Evil* as the original cover read) which was published by Allan Wingate in July 1977, and in paperback by Target/WH Allen a month later. The cover by Mike Little was replaced in 1982 by a similar painting from Andrew Skilleter. The book was numbered No. 47 in the Target library.

*Planet of Evil* was made available on VHS from BBC Video in December 1993. In October 2007, it was released on BBC DVD, along with the following special features and extras:

- ▶ **Commentary** by Tom Baker, Elisabeth Sladen, Prentis Hancock, Philip Hinchcliffe
- ▶ **A Darker Side** – making-of documentary
- ▶ **Planetary Performance** – production documentary
- ▶ **Studio Scene original studio recording**

- ▶ **Continuity announcements**
- ▶ **Production subtitles**
- ▶ **Photo gallery**
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Coming Soon – Destiny of the Daleks Easter Egg**

The story was also included as part of GE Fabbri's *Doctor Who – DVD Files* issue 94 in August 2012.

A selection of musical suites from *Doctor Who* stories originally composed by Dudley Simpson were available on *Pyramids of Mars: Doctor Who Music* from

Silva Screen in September 1993. With the original recordings missing, the tracks were recreated by composer Heathcliff Blair from Simpson's original manuscripts. Tracks from *Planet of Evil* were: *Nightfall on Zeta Minor*, *The Thing in the Pit/The Big Fall*, *Anti-Man* and *Redemption*.

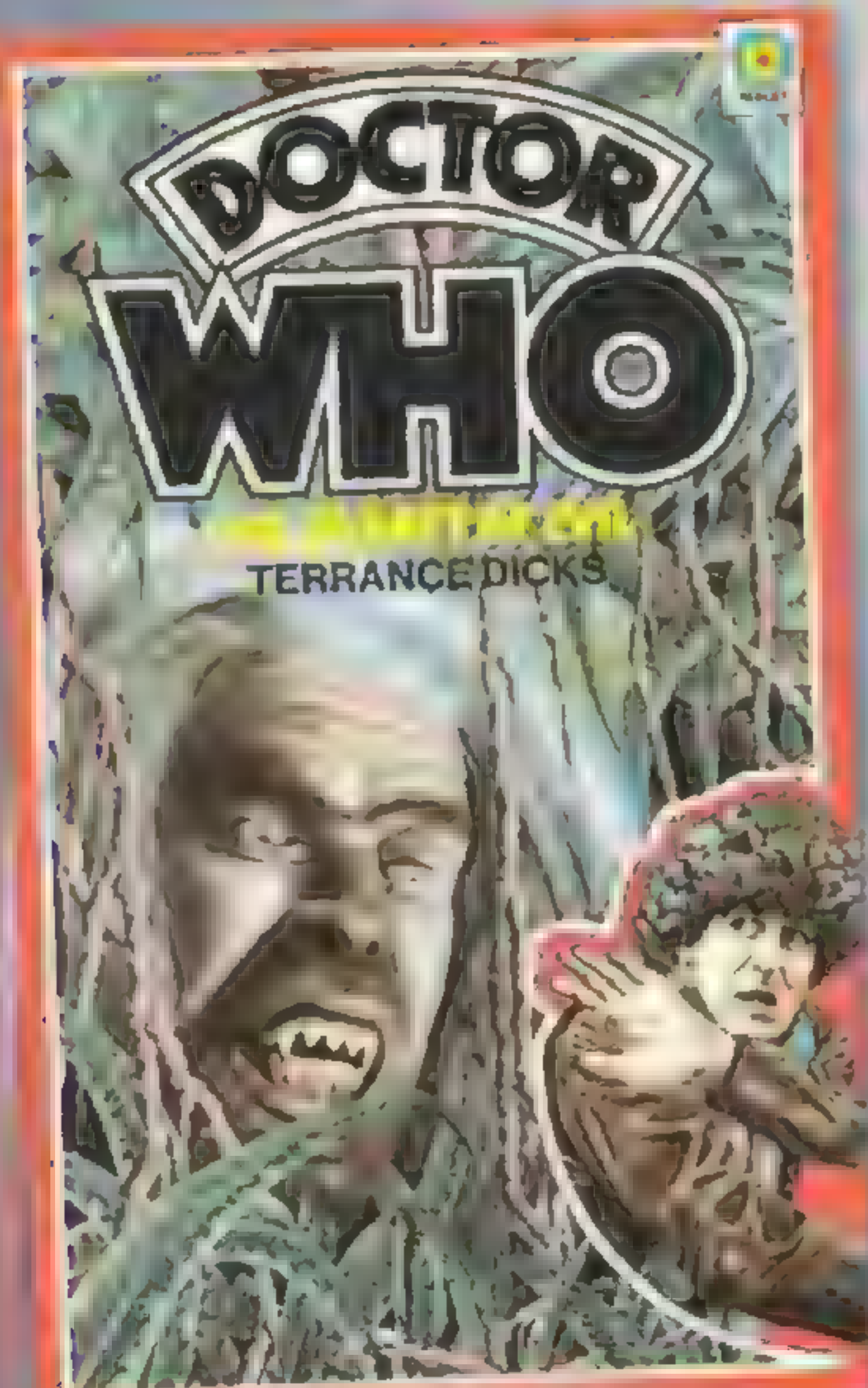
A sequel novel, *Zeta Major* by Simon Messingham, was released by BBC Books in July 1998. It featured the Fifth Doctor, Tegan and Nyssa.

From 1994 to 1997, Jondar International Promotions produced *Doctor Who* phonecards and an accompanying A5 information sheet, designed by Steve Hampshire, on a number of stories. Computer-manipulated photographs and screen shots from *Planet of Evil* featured. In 1999, Slowdazzle printed a set of postcards depicting Colin Howard's *Doctor Who* art, including the video cover of *Planet of Evil*. The Stamp Centre released a *Planet of Evil* stamp cover in 2008, then in 2009 limited-edition copies were available signed by Tom Baker. A4 prints of Andrew Skilleter's cover to the Target novelisation were available for £15 in 2011.

In May 2010, Underground Toys manufactured toys of the Fourth Doctor and the TARDIS. The Doctor was in his *Planet of Evil* outfit with a red jacket, alternate head and sonic screwdriver accessory.

Colin Howard's cover art for the original video release.

Mike Little's cover art for Terrance Dicks' novelisation of *Planet of Evil*.





# Cast and credits

## CAST

**Tom Baker** ..... Doctor Who  
**Elisabeth Sladen** ..... Sarah Jane Smith  
 with  
**Frederick Jaeger** ..... Sorenson  
**Ewen Solon** ..... Vishinsky  
**Prentis Hancock** ..... Salamar  
**Graham Weston** ..... De Haan [1-3]  
**Louis Mahoney** ..... Ponti [1-2]  
**Michael Wisher** ..... Morelli [1-3]  
**Terence Brook** ..... Braun [1]  
**Tony McEwan** ..... Baldwin [1]  
**Haydn Wood** ..... O'Hara [1-2]  
**Melvyn Bedford** ..... Reig [3-4]

## ENTRAS

**Mike Lee Lane** ..... Monster Operator  
**David Rolfe, Alfred Costa, Julian Hudson** .....  
 ..... Astronauts  
**Terry Walsh** ..... Stunt Morestran/  
 ..... Double for Doctor Who/Double for Sorenson  
**Alan Chuntz** ..... Stunt Double for Doctor Who  
**Max Faulkner** ..... Stunt Morestran  
**Richard Eden, Peter Dukes** ..... Morestrans  
**Michael Wisher** ..... Voice of Ranjit  
**Ray Knight, Douglas Stark** .... Sorenson Monsters

## CREDITS

Written by Louis Marks  
 Production Assistant: Malachy Shaw Jones  
 Production Unit Manager: Janet Radenkovic  
 Title music by Ron Grainer & BBC Radiophonic  
 Workshop  
 Title sequence: Bernard Lodge  
 Incidental Music by Dudley Simpson  
 Special Sound: Peter Howell  
 Costume Designer: Andrew Rose  
 Make-Up: Jenny Shircore  
 Visual Effects Designer: Dave Havard  
 Studio Lighting: Brian Clemett

Studio Sound: Tony Millier<sup>1</sup>

[uncredited: Brendan Shaw]

Film Cameraman: Kenneth MacMillan [1-3],  
 Stan Speel

Film Sound: Colin March [1-3]

Film Editor: MAC Adams<sup>2</sup>

Script Editor: Robert Holmes

Designer: Roger Murray-Leach

Producer: Philip Hinchcliffe

Directed by David Maloney

BBC © 1975

<sup>1</sup> Tony Millier supervised both blocks with Brendan Shaw also on Block 2

<sup>2</sup> Billed as Mike Adams on Part One

INTERVIEW

"Why am I always accused when I only ever try to help?"





# Profile

## FREDERICK JAEGER

Professor Sorenson

**B**orn Manfred Frederick Jaeger in Berlin on 29 May 1928, his family fled 1930s Nazi Germany to resettle in France then, in 1939, England. Jaeger finally took British citizenship in 1950.

Having been encouraged in his acting ambitions by his headmaster at Lord Weymouth's Grammar, Wiltshire, Jaeger graduated from London's Guildhall School of Music and Drama in 1948.

His career began in 1949 at Preston Rep, while a later performance as Rodla in *Mrs Gibbons' Boys* at the Westminster Theatre was broadcast in a TV extract shown January 1957. The hit musical *Lock Up Your Daughters* (1959) at the Mermaid Theatre led to a TV performance on the Ivor Novello Award show in June 1960.

He was in rep at the Bristol Old Vic in 1964/5 and also appeared in *A Patriot for Me* at the Royal Court around this

time. He later directed at the Bristol Hippodrome.

Jaeger's Guildhall-learned RP delivery meant he could easily play English gentlemen, yet his early film roles were as German officers in war films including *The Black Tent* (1956) and *Ice Cold in Alex* (1958). He played countless Europeans in his subsequent career, in particular in the espionage genre.

His TV début came as Rudy May in three episodes of soap *The Grove Family* from 4 March 1955. Other early small screen appearances included *The Granville Melodramas* (1955), *The Adventures of Sir Lancelot* (1957) and *The New Adventures of Charlie Chan* (1957).

TV guest roles came in the 1960s in *Armchair Theatre* and *Theatre 625* plays, plus serials and series *The Small House at Allington* (1960), *Interpol Calling* (1960), *Amelia* (1961), *Deadline Midnight* (1961), *One Step Beyond* (1962), children's serial *Strange Concealments* (1962), *Compact* (1962), *Sir Francis Drake* (1962), *Epitaph for a Spy* (1963), *Detective* (1964 and 1968), *Redcap* (1965) and *Riviera Police* (1965).

His first appearance in *The Avengers* came in 1962. He would play Benson in two later episodes; *The Cybernauts* and sequel *Return of the Cybernauts* (1965 and 1967). He also guested in *Target*, an episode of *The New Avengers* (1976).

He took lead roles in two mid-60s BBC thriller serials, assuming two title roles in doppelgänger tale *The Man in the Mirror* (1966), before starring in *Girl in the Black Bikini* (1967).

Late 1960s TV guest appearances included *The Newcomers* (1967), *Z Cars* (1968/70/75), *Out of the Unknown* episode *The Naked Sun* (1969), *Callan* (1969), *Department S* (1969) and the regular role of Dr Austen in *The Inside Man* (1969).



*Jaeger*  
A Warship  
guest role  
in 1976.



Starring roles in the 1970s included Professor Bhaer in *Little Women* (1970), Joachim in historical adventure *Pretenders* (1972), Uncle Jacques in *Ski Boy* (1974), Commander Fletcher in Series 4 of *Special Branch* (1974) and Commander Vallance in junior spy serial *The Doombolt Chase* (1978).

Guest roles came in *Paul Temple* (1971), *Dixon of Dock Green* (1971), *Jason King* (1971), *The Persuaders!* (1971), *Doomwatch* (1972), *Hadleigh* (1973), *The Protectors* (1973), *Warship* (1973 and 1976), *Fall of Eagles* (1974), *Churchill's People* (1974), *Crown Court* (1974), *Barlow* (1975), *The Main Chance* (1975), *The Sweeney* (1975), *Angels* (1976), *The Professionals* (1978), *Return of the Saint* (1978) and *The Omega Factor* (1979).

Come the 1980s, he played German property developer Max Langemann in Scots soap *Take the High Road* (1980) and appeared in several instalments of *The Onedin Line* (1980). Guest appearances came in *Shoestring* (1980), *The Gentle Touch* (1982), *Minder* (1982), *Remington Steele* (1984) and *Miss Marple* (1984).

Numerous comedy appearances included *The Valiant Varneys* (1965), sketch shows *N.U.T.S.* and *One-upmanship* (both 1976), *The Dick Emery Show* (1977), *The Fall and Rise of Reginald Perrin* (1978), *Some Mothers Do 'Ave 'Em* (1978), *Yes Minister* (1980), *Kelly Monteith* (1981), *The Kenny Everett Television Show* (1981-2), *I Woke Up One*



*Morning* (1985), *Love Hurts* (1992) and *Keeping Up Appearances* (1993).

Movie roles included Henrik Ibsen in *Song of Norway* (1970) and parts in *The Looking Glass War* (1969), *The Seven-Per-Cent Solution* (1976) and *Indiana Jones and the Last Crusade* (1989).

Following his last major TV role as Major Davis in police drama *The Chief* (1990) he slowed down, though he still guested in *Selling Hitler* (1991), *Moon and Son* (1992) and *Cold Comfort Farm* (1995).

He made three *Doctor Who* appearances. As well as Sorenson, he played Jano in *The Savages* [1966 – see Volume 8] and K9's creator Professor Marius in *The Invisible Enemy* [1977 – see Volume 27].

Jaeger had married second wife Elizabeth Griffiths in 1973 and in 1996 they retired to Majorca, where he died on 18 June 2004 after a long illness. ■

**Left:**

Jaeger also played K9's creator, Professor Marius, in *The Invisible Enemy* (1977).







# PYRAMIDS OF MARS

» STORY 82

Marcus Scarman returns from Egypt a changed man and seeks to release the evil Osirian Sutekh from his pyramid prison. With Mummy robots patrolling the woods, the Earth will be laid waste in 1911 unless the Doctor can avert catastrophe. Beware Sutekh!







# Introduction

**I**f you're plundering the film archives for inspiration for a new *Doctor Who* monster then there can be few things that are creepier than a mummy – an ancient desiccated corpse, wrapped in a shroud of fraying bandages, that somehow comes back to life! And as if that isn't enough, these classic zombies are associated with a whole range of equally thrilling ingredients. There are murky tombs, of course, that have been undisturbed for thousands of years. There's the whole exotic appeal of the pyramids and Ancient Egypt. And then there are curses.

*Pyramids of Mars* opens with scenes of a freshly excavated pyramid in early twentieth-century Egypt, just as some foolish archaeologist goes blundering in and uncovers something unspeakably evil.

With such fertile source material, however, it's unsurprising that early episodes of *Doctor Who* got there first. The planet-hopping saga of *The Daleks' Master Plan* [1965/6 – see Volume 6] touched down in Egypt and had some fun with a mummy cliffhanger. *The Tomb of the Cybermen* [1967 – see Volume 10] features an archaeological expedition and substitutes pharaohs with Cybermen. *Pyramids of Mars*, however, was the first story to fully embrace this potent subject matter; we learn that Egyptian mythology was based on an alien race called the Osirians.

As it happens, the Mummies are robots. They're made of special space bandages wound about a metal frame. Like the

robotic Yeti in *The Web of Fear* [1968 – see Volume 11] we see them out of context, lurching through the woodland outside an English country house. Both types of robot are drones, controlled by an awesome external force.

The truly malignant element here is the Osirian Sutekh, imprisoned centuries before by his brother Horus. He's one of those unstoppably powerful aggressors that crop up from time to time. In this case, however, one that is essentially the devil...

Given the impact of this story, it was some time before the series returned to similar territory. The Doctor has clearly had some kind of adventure in Ancient Egypt when we join him at the start of *Dinosaurs on a Spaceship* [2012 – see Volume 71], where he recruits Queen Nefertiti to help him with his next mission. At the end of *The Big Bang* [2010 – see Volume 66] the Doctor receives news of an Egyptian goddess on the Orient Express – in space. This is, presumably, resolved in *Mummy on the Orient Express* [2014 – see Volume 78] when he meets the Foretold – a terrifying, shambling Mummy that murders like clockwork. ■

**Right:**  
Sutekh does  
porridge...





'THERE CAN BE FEW THINGS THAT ARE  
CREEPIER THAN A MUMMY.'



## PART ONE

**T**he year is 1911. Egyptologist Marcus Scarman has made a remarkable discovery – an untouched tomb dating back to the first dynasty. His Egyptian servant flees in terror at the sign of the Eye of Horus and then the tomb wall slides open. Scarman screams at what he sees... [1]

The TARDIS is rocked in flight. Sarah glimpses an apparition of a monstrous alien face and the TARDIS lands in a storeroom in the old priory that occupied the same site as UNIT HQ.

In the priory's study, an Egyptian called Namin plays the organ. The butler, Collins, disturbs him to announce the arrival of Doctor Warlock. Warlock demands to know why Marcus' brother, Laurence, has been barred from the house. [2]

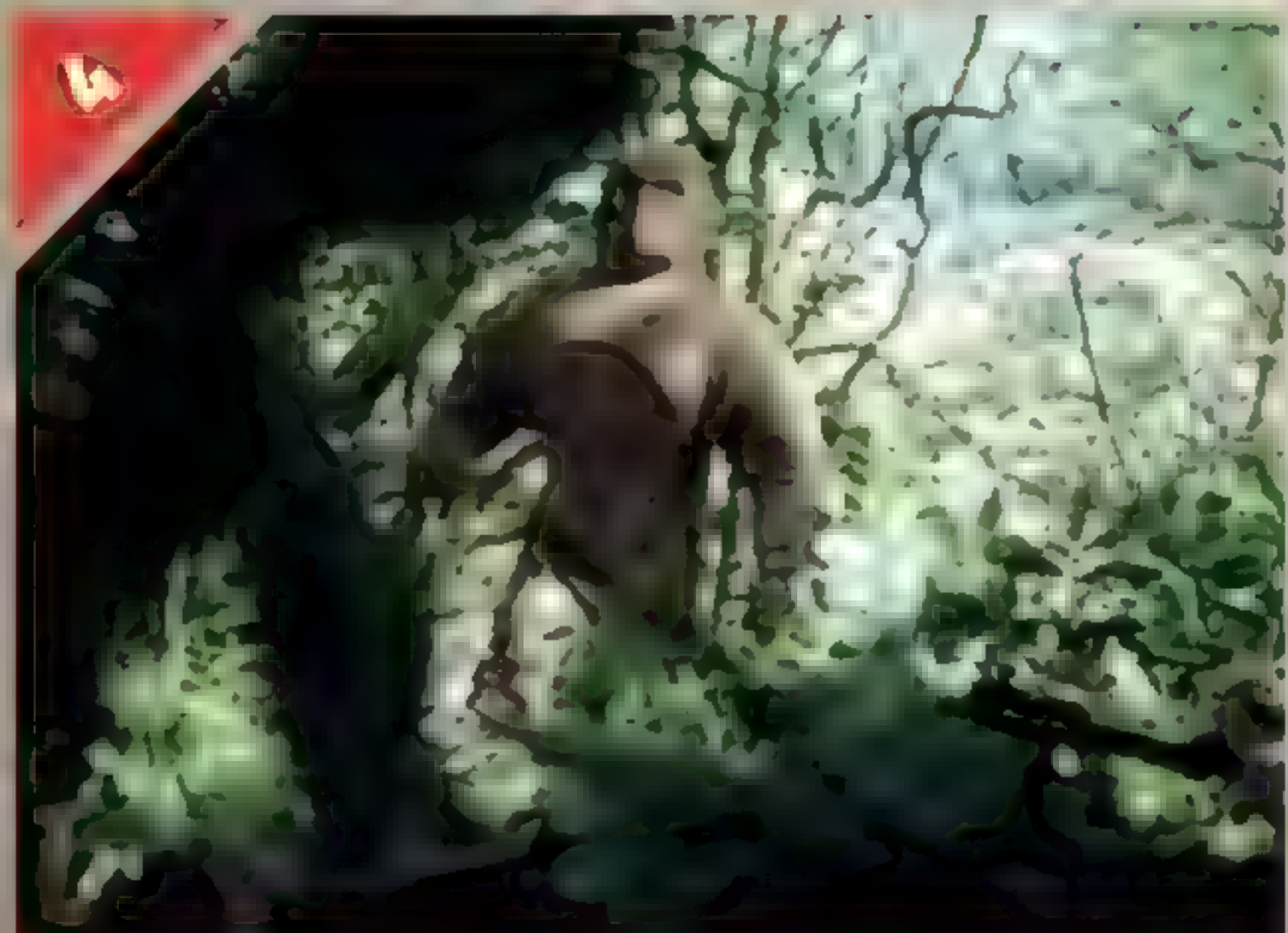
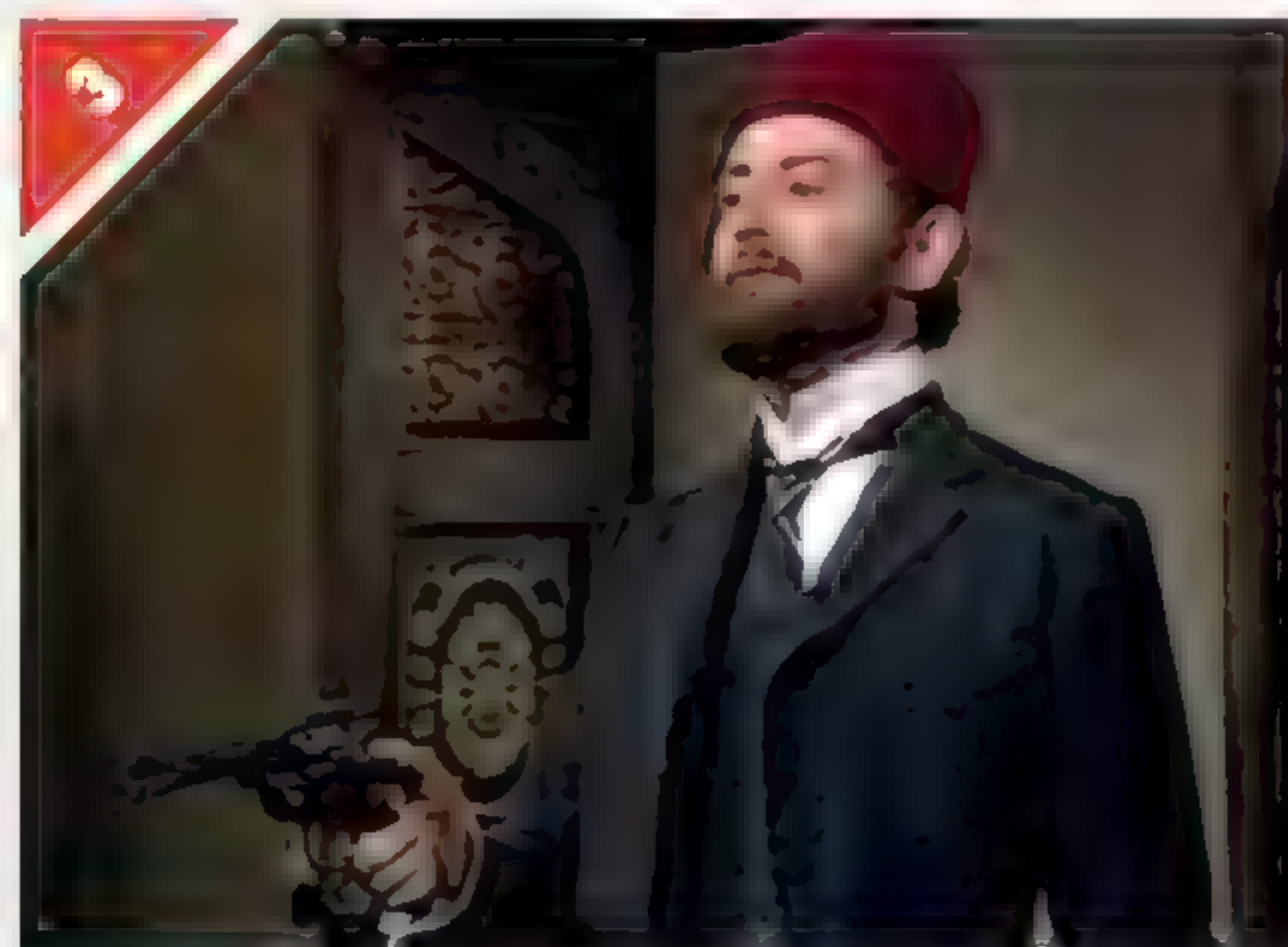
Collins discovers the Doctor and Sarah. He assumes they are friends of Warlock

and warns them to watch out. They leave, then a sarcophagus opens behind him.

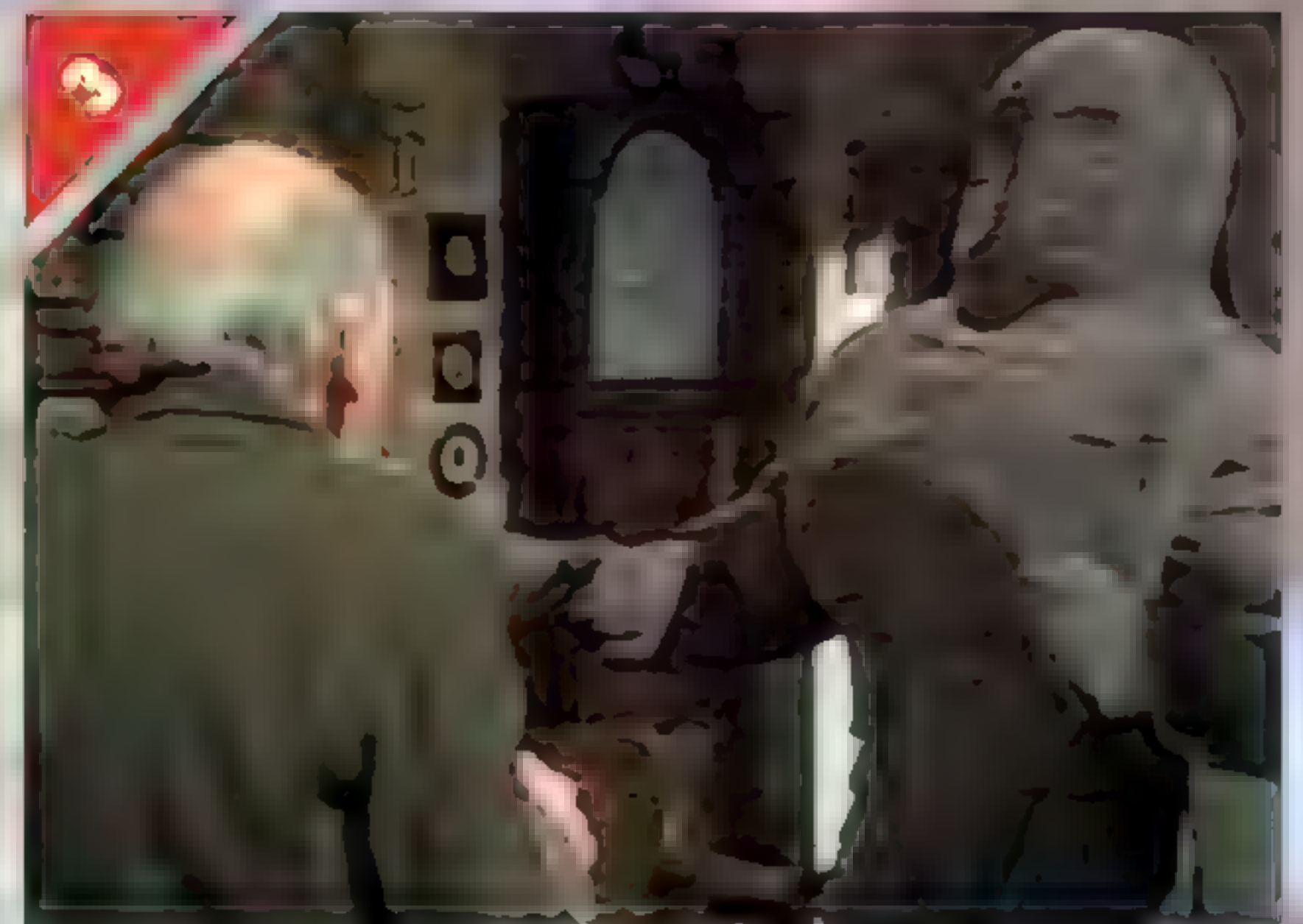
Warlock's argument with Namin is interrupted by a scream; they rush to the storeroom to find Collins' corpse. Namin points a revolver at Warlock [3] but the Doctor lassos him with his scarf. Namin shoots, wounding Warlock. The Doctor and Sarah help him escape into the woods.

Sarah goes on ahead and sees an Egyptian mummy lurching through the undergrowth! [4] She runs back to tell the Doctor, who carries Warlock to the lodge where they meet Laurence. Laurence has built a basic radio telescope which detects a message from Mars; "Beware Sutekh." The Doctor states that the world is facing the greatest peril in its history. [5]

The Doctor, Sarah and Laurence sneak into the priory and watch as Namin kneels before a sarcophagus. The sarcophagus becomes a vortex, out of which emerges a black figure. The figure kills Namin, declaring, "I am the servant of Sutekh. He needs no other!" [6]







## PART TWO

**T**he figure's helmet and cloak fade away, revealing the cadaverous form of Marcus Scarman. He instructs three Mummies to set up a deflection field. After they have gone, the Doctor explains to Sarah that Sutekh is trying to break free from his ancient bonds after he was cornered on Earth by the Osirians. The sarcophagus is a time-space tunnel leading to Sutekh; it is booby-trapped and the Doctor is knocked out. [1]

In the woods, Clements the poacher sees a Mummy with its leg caught in a trap, then runs into an invisible barrier. [2]

Marcus enters the lodge and questions Warlock about the Doctor, then instructs a Mummy to kill him. [3]

Sarah and Laurence drag the Doctor into a priest hole where he recovers. The Doctor explains that Sutekh is controlling operations by mental force, which could be jammed using Namin's ring.

Clements shoots Marcus, but Marcus absorbs the wound and dispatches two Mummies to kill the poacher. [4]

The Doctor, Sarah and Laurence find Namin's corpse and remove his ring. The Doctor explains that the 'mummies' are, in fact, service robots building a rocket.

They hide in the TARDIS. Sarah asks why they don't just leave, so the Doctor shows her what the world will look like in 1980 if they don't defeat Sutekh. [5]

They return to the lodge where they find Warlock's corpse. The Doctor explains to Laurence that his brother is simply an embodiment of Sutekh's power, and that Sutekh is imprisoned in a forcefield in a pyramid, powered from a source on Mars that he intends to destroy.

They hear Clements scream as he is crushed by two Mummies. The Doctor adapts the radio telescope to block Sutekh's mental beam and tells Sarah to switch it on. Laurence attempts to stop her, and then two Mummies burst in! [6]



## PART THREE

**T**he radio telescope explodes, deactivating one of the Mummies, and Sarah uses Namin's ring to order the other one to return to control.

Marcus communicates with Sutekh, who tells him that work on the missile is more important than finding the humans. [1]

The Doctor considers travelling to Sutekh's tomb to disable the Mummies' power source, but Laurence suggests they try blowing up the missile instead. He thinks Clements had a store of gelignite in his hut. The Doctor and Sarah head off, leaving Laurence to remove the bindings from the deactivated Mummy robot.

The Doctor and Sarah come to the deflection barrier. The Doctor locates the generator loop maintaining the barrier and deactivates it. [2] They reach Clements' hut and find some gelignite.

Marcus enters the lodge, where Laurence appeals to him to remember that they

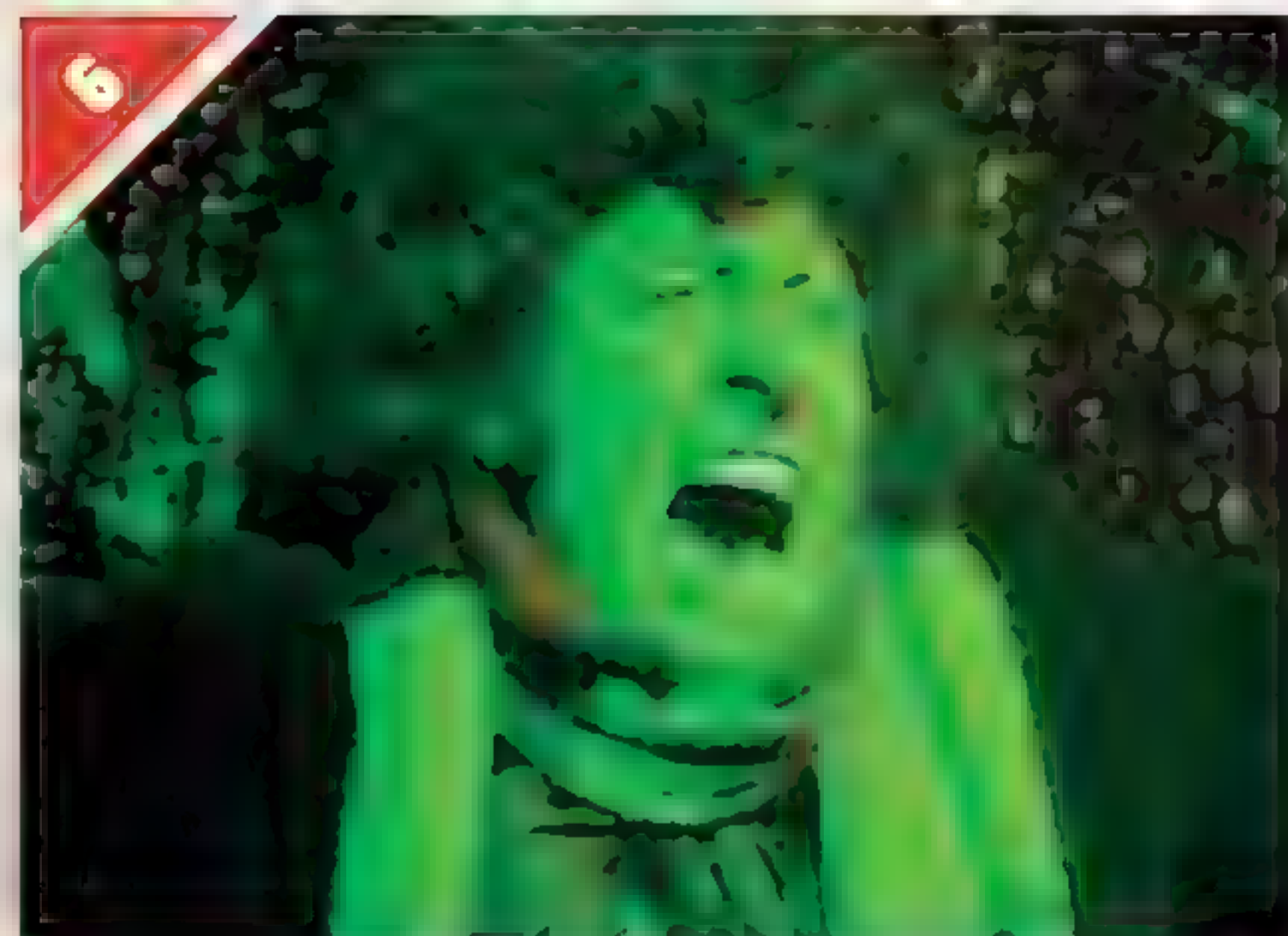
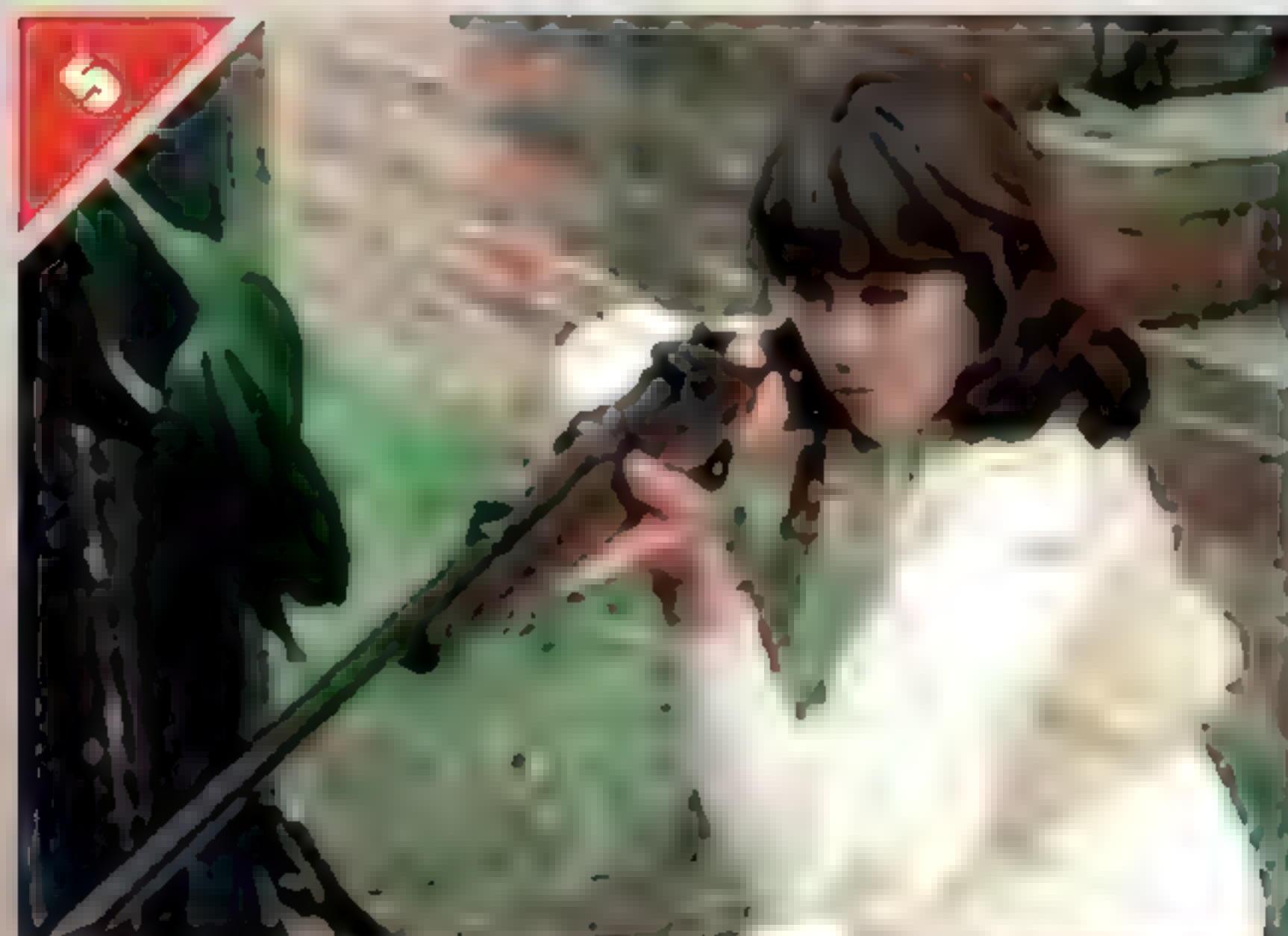
are brothers. [3] Marcus grabs him and demands to know where the Doctor is.

When the Doctor and Sarah return to the lodge, they find Laurence is dead. The Doctor is more concerned with destroying the missile; to do so, he needs to disguise himself as a service robot.

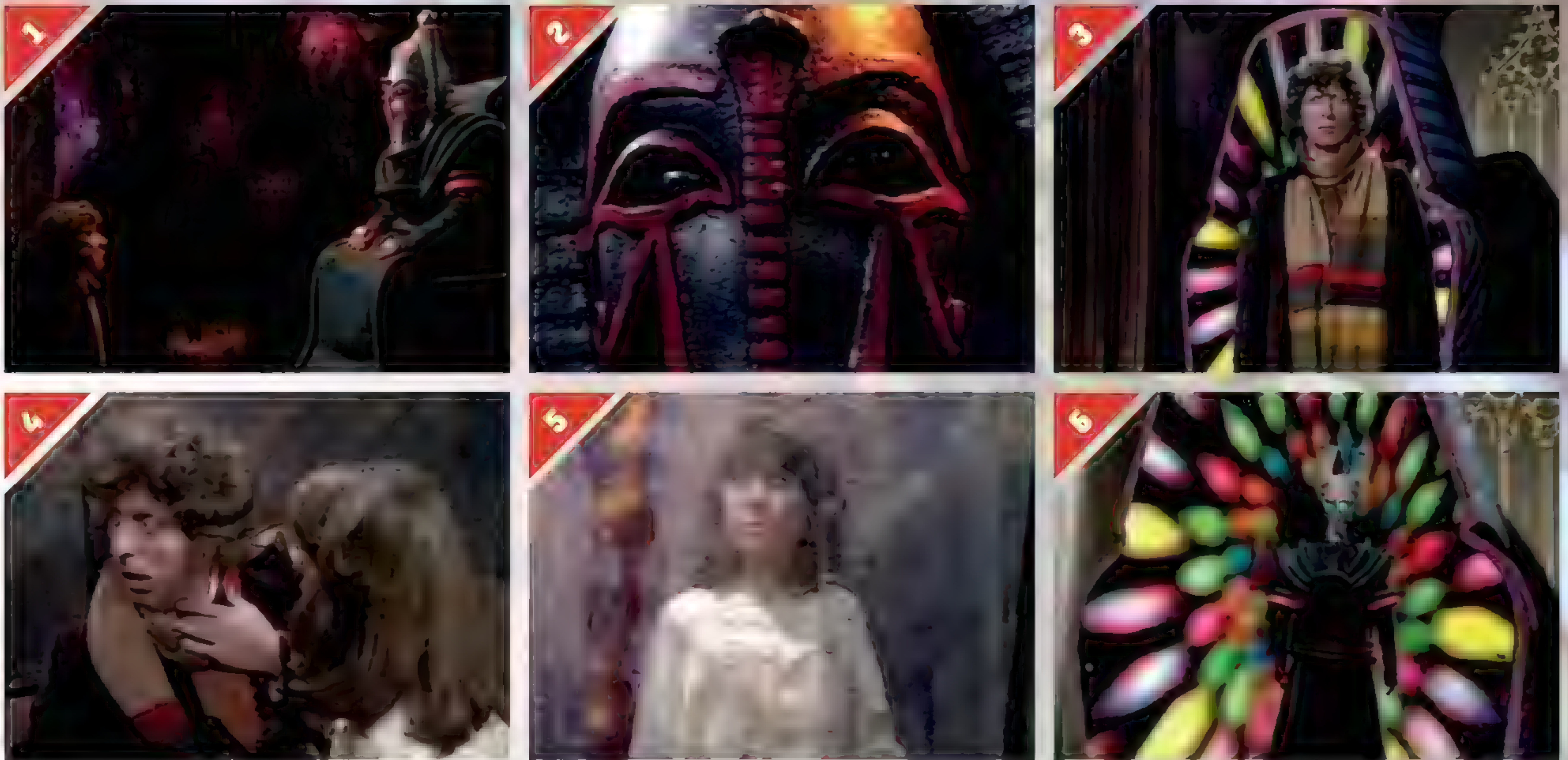
Marcus informs Sutekh that the missile is ready and Sutekh provides him with the coordinates for the pyramid on Mars. [4]

Disguised as a Mummy, the Doctor places the box of gelignite inside the missile. Marcus confronts him and orders him to place the coordinate selector in the missile. Once he has done so, the Doctor walks away and Sarah aims at the box with a hunting rifle. She hits the box, but the gelignite fails to explode, being held back by Sutekh's mental power. [5]

The Doctor uses the time-space tunnel to travel to Sutekh's tomb in Egypt and manages to break Sutekh's concentration. The gelignite explodes, destroying the missile, but now the Doctor is at Sutekh's mercy! [6]







## PART FOUR

**S**utekh forces the Doctor to reveal that he is a Time Lord, a traveller in time and space. [1] Marcus contacts Sutekh and reveals that he has Sarah as his prisoner. Sutekh then looks into the Doctor's mind and sees the TARDIS. The Doctor condemns Sutekh for using his powers for evil; "Your evil is my good," Sutekh replies. "Where I tread I leave nothing but dust and darkness. I find that good." [2]

Sutekh uses the time-space tunnel to send Marcus the TARDIS key. The Doctor tells Sutekh the controls will only answer to him, so Sutekh takes over the Doctor's mind and sends him to the priory through the tunnel. [3]

The Doctor pilots the TARDIS to the pyramid on Mars with Marcus, Sarah and a service robot as his passengers. Once there, Marcus orders the robot to kill the Doctor and leaves. But to Sarah's

relief, the Doctor is not dead; he used his respiratory bypass system and is back to his normal self. [4]

Marcus proceeds through the passages and comes to a panel covered in a pattern of shapes. Sutekh tells him which one to press to open the bulkhead. The Doctor and Sarah follow, but then Sarah is imprisoned in a decadron crucible! [5]

Two gold Mummies appear and the voice of Horus explains the riddle of the Osirians, which the Doctor solves. They race to the control centre of the pyramid, just as Marcus destroys the Eye of Horus and turns to dust.

In his tomb, Sutekh begins to move. The Doctor and Sarah race back to the TARDIS and return to the priory, arriving there just before Sutekh. The Doctor traps him in the time-space tunnel. [6]

The sarcophagus bursts into flames and the Doctor and Sarah depart in the TARDIS as the priory burns to the ground.



# Pre-production

**A**round May 1974, just prior to Philip Hinchcliffe's arrival to take over from Barry Letts as the producer of *Doctor Who*, script editor Robert Holmes began considering the serials which would make up the 1975/6 series. Holmes had worked on a number of ATV shows in the 1960s – and several of his colleagues of the time were duly nominated as prospective writers, including Robert Banks Stewart (who was commissioned to write *Loch Ness*, the six-part conclusion to the 1974/5 season), Louis Marks (who had since become a BBC script editor) and Lewis Greifer.

Greifer had been a scripter and story editor at ATV; he edited *Love Story* and had written *The Voodoo Factor* plus episodes of *Market in Honey Lane* and *Fraud Squad* (he also wrote for both *The Prisoner* and *Ghost Squad* as 'Joshua Adam'). Other TV work included contributions to both *New Scotland Yard* and *Special Branch*; for Hammer Films, he had authored *Cash on Demand*. To 1974, his BBC work had been minimal; Louis Marks, another former ATV editor, had commissioned him for

develop a storyline based on his interest in Egyptology – largely because Holmes wanted to pay homage to the cycles of 'living mummy' horror films produced by both Universal Studios in the 1930s and early 1940s and Hammer Film Productions from 1959's *The Mummy*.

Early in July 1974, Greifer submitted an untitled four-part storyline in which 'Dr Who', his companion 'Jane' and the Brigadier became involved in a battle to stop the Egyptian God Seth launching doctored grain intended to germinate on the Moon, as part of a plan to destroy Earth.

It was clear that Greifer was barely familiar with *Doctor Who*'s format and characters, and the complex storyline was

**Right:**  
A Mummy  
robot,  
yesterday.

## Connections: Dating the dynasty

➤ Marcus Scarman believes Sutekh's tomb dates back to the First Dynasty of the Pharaohs. The First Dynasty was thought to have started some time around 3100 BC.



*Trial* in 1971, as well as asking him to contribute the pilot for an ultimately unmade mystery series, *Devil's Masque*.

Hinchcliffe was also familiar with Greifer from his own, more recent spell at ATV, and had discussed the writer's work. Holmes and Letts approached Greifer, asking him to





not what Holmes had wanted. Meeting with Greifer on Thursday 4 July to develop the story, Holmes outlined his suggestions. The serial, *Dr Who & The Pyramids of Mars*, needed to be primarily science-fiction, using Egyptological trappings for colour. Seth and Shebek would be Martians who came to Earth, entering into mythology; the Martians arrived on Earth after life on their home planet became insupportable, genetically ruinous galactic wars having almost wiped out their race. Reaching Earth, they discovered *Homo sapiens* – but their Martian creed forbade them from displacing other species, and they decided to return to Mars, entering suspended animation inside a pyramid until Mars was rebuilt. Osiris, a far-sighted politician, believed that mankind would develop and colonise other worlds, helping the Martians to re-establish themselves. Seth disagreed – and, with Shebek, suggested Earth should be dominated. The Martians defeated Seth, but Osiris was killed; as the Martians entered hibernation, Seth was entombed in an Egyptian pyramid.

## The Great Pyramid of Mars

**H**olmes wrote to Greifer the following day, giving further guidelines. Seth's motivation needed clarification; seeking vengeance, as opposed to an elaborate suicide, he would launch a rocket at the Great Pyramid of Mars in a bid to kill his enemies (Holmes thought that the idea an entire planet could be destroyed with a single rocket was implausible). Holmes also disliked the notion of dumping seed grain on Mars, thinking it too difficult to explain scientifically, and noting that: “‘*Dr Who*’ adventures set on Earth and involving UNIT are roughly contemporary. That is we allow ourselves the leeway of four or five years scientific



‘discoveries’ by suggesting they take place in the near future.” Holmes instead suggested that the humans should be working on a 200-year project to revitalise Mars (as predicted by Osiris) – the first step being to re-establish vegetation using chunks of Earth’s ice-caps to create an atmosphere. This was the sort of project which Holmes thought the Doctor would take an interest in, suggesting ‘Operation Piesky’ or ‘Jam Tomorrow’ as suitable codenames.

Holmes also pointed out that since Egypt no longer allowed ancient artefacts to leave the country, Shebek’s sarcophagus must have been in Britain, unopened, for a long time; alternatively, it might have been lost in a shipwreck in 1882, only recently being rediscovered by an underwater team. The opening would not take place in public, as suggested by Greifer, but in a ‘back room’ of the British Museum (Holmes thought it unlikely that they would obtain permission to film inside the real museum). Eerie elements in the outline – such as Shebek’s scorpion form, the ‘throttling bandages’ and the Eye of Horus – lacked scientific explanation; Holmes suggested that the scorpion could be a robotic device, and

**Above:**  
The Doctor  
finds his  
mummy.



**RIGHT**

Marcus Scarman plots to release Sutekh the Destroyer.



that other phenomena could be accounted for by the Martians' development of 'psy-powers'. The team had wondered why the artists of ancient Egypt had depicted the gods with such diverse physiognomies;

Barry Letts suggested that the aliens need not belong to the same species, or even be indigenous Martians, but remnants of an ancient Galactic Federation from a distant star system whose first stop had been Earth (where Seth had to be imprisoned), after which they set up the life-supporting pyramid on Mars. Holmes favoured this over some of his own thoughts.

Holmes also wanted Seth to appear earlier in the serial, perhaps as a projection prior

to the Cheops sequence. He wanted Greifer to put both the Doctor and his current companion, Sarah Jane Smith, in more perilous situations, and, referring to the fact that the Brigadier became mummified during the course of Greifer's story, added: "Please don't leave our poor old Brigadier in suspended animation. We need him for subsequent stories!" The possibility of the Brigadier being 'taken over' by the scorpion was suggested by Holmes, allowing Seth/Shebek access to a store of hydrogen bombs; the Mars rocket would therefore be loaded with warheads, not grasses. To help 'up the tension', a likeable character – perhaps the Brigadier – could be trapped in the Mars rocket for the Doctor to rescue in the final episode.

On Monday 8 July, Holmes formally commissioned Greifer to deliver a storyline, *Pyramids of Mars*, by Saturday 20 July. The following day, Holmes wrote

## Connections: Former companion

➤ The Doctor calls Sarah Vicky in the opening TARDIS scene, the white dress she wears evoking a memory of his companion Victoria Waterfield, played by Deborah Watling during the Patrick Troughton era of *Doctor Who* from 1967-8. She was never referred to

on screen as "Vicky" or wore the dress sported by Sarah!





an addendum to his earlier feedback, indicating that it should be Sarah who was placed aboard the rocket; once Seth was defeated, the Doctor would use the Eye of Horus to beam the TARDIS to the rocket to save Sarah. The rocket was to explode in deep space, and the Eye – a powerful technological device – vanished, becoming “the Holy Grail of the Doctor’s quest through subsequent adventures.”

Greifer delivered his revised storyline on Tuesday 23 July; this was very densely plotted which, Hinchcliffe noted, although suitable for crime shows, was not necessarily ideal for *Doctor Who*. Nevertheless, that same day Holmes commissioned Greifer to pen four scripts, to be delivered by Monday 9 September.

## British Museum

**H**olmes was busy rewriting John Lucarotti’s *The Ark in Space* [1975 – see Volume 22] during September; in the meantime, Greifer lost himself in the complexities of *Pyramids of Mars*, finally delivering his Part One script on Monday 23 September. The content had changed again; the narrative was now firmly set at the British Museum, where mummies chased two attendants away in order to extract 10,000-year-old wild rice from a sarcophagus and use it to refoamate Mars. This rice was also being sought by a new character, the fortune-seeker Hennessey, who had been tipped off about the seeds by Professor Fawzi. The sarcophagi had been brought to England 80 years previously, but had only just been loaned, unopened, to the British Museum. The Doctor, Sarah and the Brigadier were called in after a guard at the museum was killed by a mummy.

With some misgivings, Holmes formally accepted the script on Monday 7 October,

as he launched into another rewrite, this time Gerry Davis’ *Revenge of the Cybermen* [1975 – see Volume 23]. On Tuesday 15, Holmes outlined the problems to Greifer; his main concern was the lack of the mummy movie trappings (“giant mummies wrapped in decaying bandages stalking their victims through studio fog”, as he put it) which both he, and the audience, expected. Holmes suggested the story began by focussing on the Mars rocket/‘Beta Project’ narrative, with the mummies killing in order to obtain an electrical charge. Sebek was now a wicked coloniser, imprisoned for millennia by Horus – who, having left Earth, is forced to place himself in suspended animation in a Martian pyramid when his spaceship runs out of fuel. The Beta Project fell under Sebek’s control, allowing him to destroy Horus.

The remaining scripts were now due later in October. Unfortunately, Greifer was taken seriously ill and underwent an emergency operation, leaving him tired and weak. Parts Two to Four were not delivered until Friday 15 November, but proved to be even more adrift from what Holmes and Hinchcliffe wanted: the final episode did not resolve the previous three; the mummies and their pyramid power now featured more prominently than the Doctor; and the narrative veered about haphazardly, avoiding the mummy mythos. Hinchcliffe also disliked the museum setting. Once recovered, Greifer had to fulfil a teaching assignment, as the chairman of Television Studies at Israel’s Tel Aviv University. On Wednesday 27 November, Holmes wrote to Greifer’s wife, Nan, explaining that her husband would

## Connections: 750 AGAIN!

► The Doctor claims to have lived for somewhere around 750 years. If true, 300 years have passed for the Doctor since *The Tomb of the Cybermen* [1967 – see Volume 10], where it’s said he’s 450 years old. It’s entirely possible the Doctor is a bit vague on his actual age.





## Connections: Impenetrable

- ▶ The Doctor claims that nothing can enter the TARDIS – an assertion that would be challenged many times in the future.



## Off with her head

- ▶ The Doctor uses a French picklock that belonged to Marie Antoinette (1755–93), the last queen of France who was executed in 1793 during the events of the French Revolution.



need to perform substantial rewrites – but, around this time, Greifer's term in Tel Aviv was extended.

*Pyramids of Mars* was due to be filmed late in April 1975 and recorded in May/June; it seems to have been planned to go out second in Tom Baker's second series as the Doctor, followed by *Planet of Evil* [see page 6].

A memo was sent to Greifer in Tel Aviv on Thursday 30 January 1975, asking for the scripts for the serial to be rewritten. Holmes suspected that Greifer had never seen an episode of *Doctor Who* before submitting

his storyline. Greifer was also very keen to work in elements about the mystical phenomenon of 'pyramid power' (eg that a razor blade kept under a pyramid never went blunt). Greifer also made reference to the 'Book of the Dead', a funerary text of spells written on papyrus and placed with the dead at burial to protect them in the netherworld.

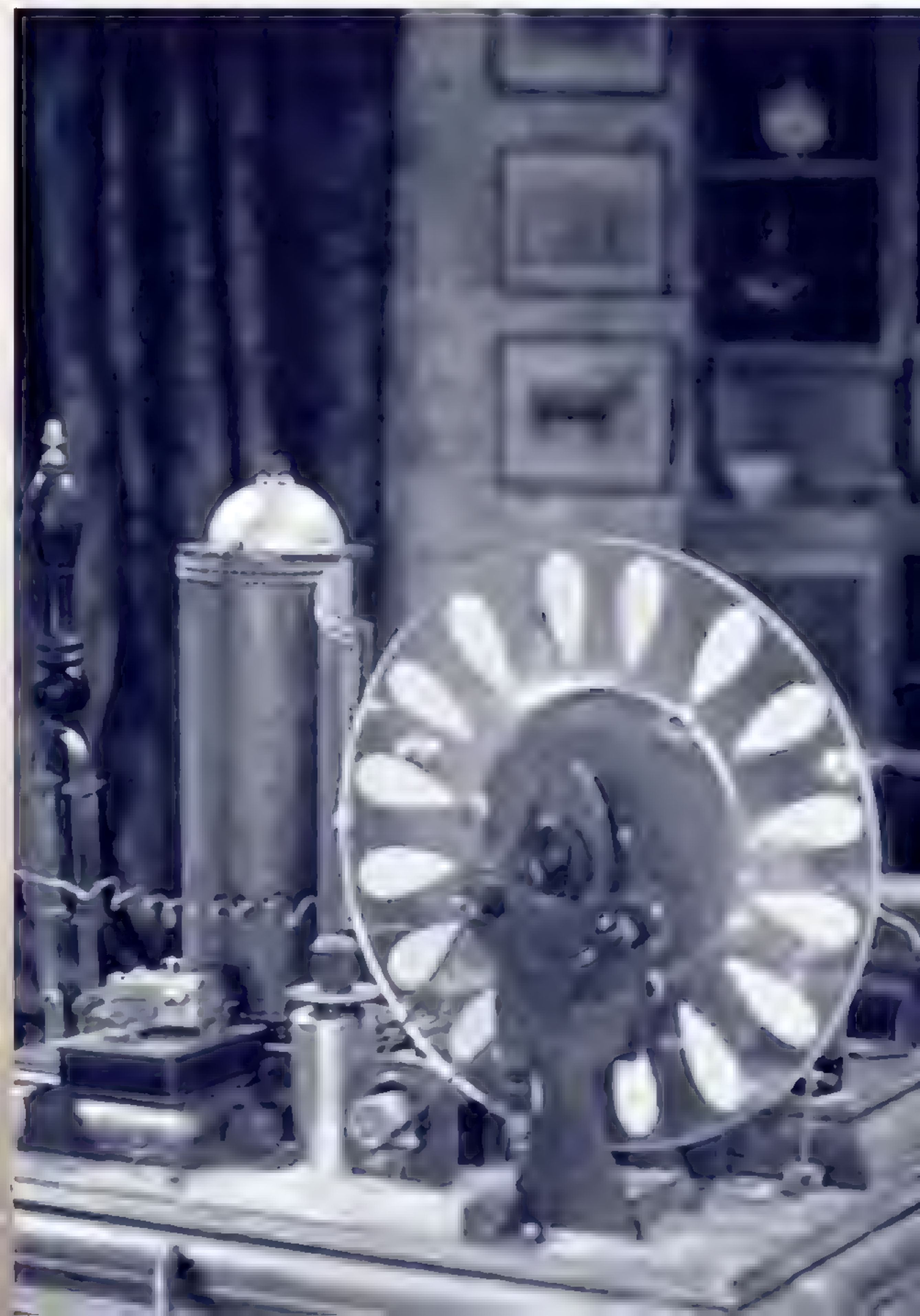
During February, terms for rewrites were discussed on behalf of Greifer by his wife and his agent, Harvey Unna, and Hinchcliffe began to book the production team. However, with Greifer in Israel and the director joining date looming, it became clear that a complete rewrite was needed. On Friday 7 March, Hinchcliffe informed Unna that Lewis' scripts were unusable, and that the BBC would undertake rewrites; Greifer would be paid, retaining the option to remove his name from the finished product.

Again, it was up to Holmes to develop a new script – and so, early in March, the contemporaneous UNIT setting was

abandoned, Holmes shifting the plot back to 1911, an atmospheric backdrop which tied in both with the excavations of several real Egyptian pyramids and the classic horror film settings of which he was so fond, including the 1964 Hammer production, *The Curse of the Mummy's Tomb*. As a research tool, he consulted the 1968 edition of the *New Larousse Encyclopaedia of Mythology*.

## Egyptian mythology

**R**eturning to the notes he had sent Greifer, Holmes drafted backgrounds for the two main alien protagonists, Set (or Seth, or Sutekh) and Horus. Having referred to Egyptian mythology, Holmes made Set and Horus members of the Osirian race, which had entered into ancient legend (the name 'Phaester Osiris' for the Osirian homeworld seems to be a





combination of 'Osiris', the fertility god slain by Set, and 'Phaestus', a Greek city of the fourth millennium BC). Holmes' major influence was Hammer's *The Mummy*; set in 1895 and 1898, this concerns the opening of a tomb in the Valley of Kings – with an Arab, Mehemet Bey, who took relics back to England where he revived an evil power, the mummy of the buried-alive High Priest Kharis.

The script for the serial was still in development when BBC staff director Patricia 'Paddy' Russell joined the team in early March, having been booked to work on it from Monday 10 March to Sunday 31 August; Hinchcliffe had been impressed with her work elsewhere and felt that he had selected a storyline to suit her strengths. She was disappointed to find only a first draft, with numerous plot holes and poorly defined characters. Since she herself had an interest in Egyptian culture,

Russell collaborated with Holmes in crafting the final production script.

Set design and make-up went to *Doctor Who* newcomers Christine Ruscoe and Jean Steward respectively; they were joined by costume designer Barbara Kidd, who had worked on seven serials since 1973's *Frontier in Space*. *Doctor Who*'s semi-regular composer, Dudley Simpson, was booked to score the new adventure on Friday 14 February while Dick Mills was to begin creating sound effects at the Radiophonic Workshop during April. For visual effects, Hinchcliffe had originally requested the services of John Friedlander on Friday 21, whose work on *The Ark in Space* had impressed him – but he was soon informed that Friedlander was mainly a sculptor. Instead, he was offered Ian Scoones as visual effects designer, with Friedlander acting as his assistant (it was originally agreed that Friedlander would receive a co-credit). Scoones, who had worked on several *Doctor Whos* since 1970's *The Ambassadors of Death* [1970 – see Volume 15], had asked to be assigned to *Pyramids of Mars*, the idea of working on an ersatz Hammer horror appealing to him.

In Part One of Holmes' revised scripts, which did not carry a writer credit, Marcus Scarman dated the pyramid in which Sutekh is imprisoned as being from the First Dynasty of the Pharaohs (in reality circa 3100 BC – a date at odds with the Doctor's comment that Sutekh has been imprisoned for 7,000 years). In Part Three, Sarah referred to the 740 Osirians as being those named in the tomb of Thutmose III, an Eighteenth Dynasty ruler laid to rest

## Connections: Radio waves

▶ Laurence's 'Marconiscope' was named for Guglielmo Marconi (1874-1937), the Italian electrical engineer who is largely credited as the inventor of radio. He shared the Nobel Prize in Physics in 1909 with Karl Ferdinand Braun in recognition of contributions to the development of wireless telegraphy.



**Left:**  
"The Archers  
isn't as good as  
it used to be."







"Ta-da!"

in the Valley of the Kings in West Thebes, having ruled until 1426 BC. The other names which the Doctor gave for Sutekh in Part Four were 'Sadok' and 'Satan' (the English translation of the Hebrew for 'adversary'); 'Set' is the name usually ascribed to the character in mythology. Other historical references included Laurence Scarman's 'Marconiscope', after the Italian physicist Guglielmo Marconi, who had developed wireless telegraphy at the start of the century; the Doctor's assertion that Laurence invented the radio telescope 40 years early was not correct, the first such being built by Grote Reber in Illinois in 1937.

In the script for Part One, several lines written in English were specified for delivery in Egyptian (for example,

"No, no Professor Scarman – if you cross the threshold of the gods, you will die") – although later, Namin 'mutters a gibberish prayer in an unknown language'. The 'booming chords' of Namin's organ playing made no 'music sense' – 'They are an attempt to create an atmosphere, a pitch of anarchy in which the normal laws of physics are suspended' – and, by the final scenes, would have become 'purely radiophonic. Vibrating. Intense.' The being which killed Namin was a silver figure: '[it] wears black space robes and its head is concealed under a burnished globe... the bare feet of the figure leaves charred and smoking prints upon the carpet.'

Part Four's script did not dwell on Sutekh's possession of the Doctor as



much as the final version; the Doctor was to be returned to the old priory via the space-time tunnel 'sitting in a buddha posture, whirling through space'. The measurement/comparison puzzle consisted of 'an embossing of radiating lines to one side and a pattern of binary numbers'. The long-dead Horus was to speak with a 'mechanical but silvery voice' and the Eye of Horus itself envisaged as a 'red crystal rugby football... supported by a silver tulip-shaped cup and pedestal. Four silver rods project from it like rays of a stylised sun.'

## Descriptions and rewrites

**H**olmes described the 1980 Earth seen in Alternative Time as having 'a howling dust storm raging'. Of the characters in the serial, Holmes described Professor Marcus Scarman in the opening scene as being 'dressed in a baggy suit of cotton drill but his shirt, collar and Wykehamist tie make no concession to the climate. It is 1911'; Ibrahim Namin was 'a dapper Egyptian' while Dr Warlock was 'bluff and hearty.' Originally as the Doctor spoke morosely in the TARDIS in Part One, Sarah asked, "Are you getting bored with us humans?" while in the forest with Warlock, the Doctor stepped on a dry branch, with the crack making Namin attempt to locate the sound. In Part Three, the Osirian war missile was described as 'a pyramid of opaque vitreous panels'; the vitreous panels were apparently the same material which formed Sutekh's screen in his cell. In the original drafts of Part Two, Clements survived, but Paddy Russell decided to kill the character off. The Kafka novel which inspired Philip Hinchcliffe to insert the logic problem (latterly known as 'Knights and Knaves') in Part Four was apparently the 1926 work *The Castle*.

When the Doctor explained to Sutekh that the TARDIS controls were isomorphic, claiming that they would only respond to him, Holmes later commented in the fanzine *Skaro* that some viewers took this to be the truth: "Nobody seemed to have considered that the Doctor had a very good reason for lying!"

Late in March, it was decided that *Secret of Loch Ness* – a truncated, four-part version of *Loch Ness*, soon to become known as *Terror of the Zygons* [1975 – see Volume 23] – would conclude the 1974/5 series. Both Tom Baker and Elisabeth Sladen, who played Sarah Jane Smith, were contracted to appear in the new series, which would begin production in April. However, due to the perceived threat to *Doctor Who*'s ratings from *Space: 1999*, a new big-budget science-fiction series being produced by Gerry and Sylvia Anderson for ITV, the start of the new series was brought forward, from January 1976 to September 1975. *Terror of the Zygons* was dropped back from the 1974/5 series, and would now begin the following series in the autumn of 1975; Hinchcliffe decided that the series

### Connections: What a Herbert

► Laurence compares the interior of the TARDIS to the work of the novelist "Mr Wells" – a reference to HG (Herbert George) Wells (1866–1946), author of the 1895 novel *The Time Machine*, which formed some of the inspiration for Terry Nation's *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1].



**Left:** Scarman considers putting the heating on.



## Connections: 740 gods

➤ Sarah makes reference to the list of 740 gods found in the tomb of Thutmose III – the 740 Osirians that defeated Sutekh. Thutmose III, who ruled from 1479 BC–1425 BC was the sixth Pharaoh of the Eighteenth Dynasty and his tomb does indeed contain a list of 740 gods.



would be better balanced if *Planet of Evil* was moved up to second place and *Pyramids of Mars* went out third, splitting the two Earth-set stories. At one point, it was scheduled to run fourth, starting on Saturday 29 November.

On Monday 7 April, Hinchcliffe despatched the totally rewritten scripts to Unna, explaining that although Greifer's basic premise was retained, he understood why Greifer might not want to be

credited. Subsequently, Hinchcliffe asked his superior – the incoming head of serials, Graeme MacDonald – to sanction Holmes writing up to two stories per series in his capacity as script editor, due to the specific skills needed in generating suitable scripts for *Doctor Who*. Rewrites continued; mention of the Doctor's respiratory bypass system in Part Four was a late addition, and the Part Two dialogue in which the Doctor and Sarah discussed why Horus could not have simply killed Sutekh was reworked.

### Right:

Just out for a nice stroll in the country.

## Casting underway

**M**eanwhile, casting got underway. The role of Professor Marcus Scarman went to Bernard Archard, who had previously appeared in *The Power of the Daleks* [1966 – see Volume 9] but whom Holmes recalled from Hammer's 1970 film *The Horror of Frankenstein* (also shortlisted were Christopher Benjamin, Maurice Kaufman, Leonard Sachs and Peter Welch). Michael Sheard, who had been in both *The Ark* [1966 – see Volume 7] and *The Mind of Evil* [1971 – see Volume 16] was cast as

Laurence Scarman (Maurice Kaufman and Reg Pritchard were also considered); a few months earlier, Sheard had worked on the BBC2 *Lord Peter Wimsey* serial *Five Red Herrings* in Scotland where he had made an impression on the serial's production assistant Peter Grimwade, who recommended him to Paddy Russell. Peter Copley was cast as Warlock (over John Wentworth and Martin Dempsey) while Michael Bilton, later well known for *To the Manor Born*, won the role of Collins (over Arthur Hewlett and Jeffrey Segal). Clements went to George Tovey, father of Roberta Tovey, who had appeared as companion Susan in both of Aaru's mid-1960s Dalek movies (Chubby Oates, Mostyn Evans and Freddie Earle were also listed). Gabor Vernon and Malcolm Rennie were both potential Sutekhs, but this key vocal role eventually went to Gabriel Woolf, a prominent BBC radio actor. Very late in the day, Peter Mayock was cast as Namin (Renu Setna and Mike Lewin had also been considered). Melvyn







Bedford has just left drama school and was recommended as an actor who was about six-foot tall and suitable to play a Mummy.

Costume designer Barbara Kidd researched mummies in the British Museum, agreeing with Russell that they would have to 'cheat' on the legs (real mummies' limbs were bound together with bandages, meaning they could not walk). Breaking away from the conventional horror film image, Kidd came up with something which could be constructed as a rigid costume. John Friedlander sculpted a fibreglass head and chest shell over which elasticised fabric bandages were woven. The trousers and arms were thick cotton, also covered in bandages. Russell, a former actress, tested the costume; the head had a tiny slit to see out of, over which one very thin layer of bandage was stretched. During production, the fibreglass sections became damaged, the actors finding that their restricted vision and the uneven location terrain caused them to fall over.

The serial's main location requirement was the exterior of the priory. Production assistant Peter Grimwade scouted the

Newbury area for suitable buildings; a chat with a local pub landlord led him to Stargroves, a large manor house in Hampshire, which was then owned by rock star Mick Jagger and lived in by Jagger's parents. Grimwade offered Russell three other possible venues, one of which appears to have been Highclere Castle, a Gothic building designed by Sir Charles Barry which was home to Lord Carnarvon, the archaeologist who excavated Tutankhamun's tomb in the Valley of the Kings – but only Stargroves offered surrounding woodlands and stable buildings. However, Jagger proved difficult to contact – the deal eventually being struck on Wednesday 23 April. Jagger, who was in New York during filming, subsequently donated the fee to Linden Lodge, a school for visually impaired children in Wimbledon. ■

**Above:**  
The Doctor has  
40 winks.

### Connections: Iso-what?

► The Doctor's claim to Sutekh that the controls of the TARDIS are "isomorphic" – that they respond to him and him alone – is clearly not the case from numerous examples before and since. Writer Robert Holmes later claimed the Doctor was lying to prevent Sutekh from gaining control of the TARDIS.





'BAKER HAD A NEW COSTUME FOR  
THE SERIAL, INCLUDING A LONGER,  
DARKER VELVET COAT.'



# Production

**O**n the sunny morning of Tuesday 29 April, Tom Baker and Elisabeth Sladen travelled from London to Stargroves for the first day's 16mm filming; at this point, Baker had no fixed address, but a message sent to Waterloo Station could be relied upon to reach him. The first day's work from 11am to 5.30pm comprised the Part One scenes in which the Doctor and Sarah creep around the factory, plus all the Part Three scenes in

which they breach the deflection barrier (the innards of the canopic jar being a Thermos flask) and visit Clements' hut. Baker had a new costume for *Pyramids of Mars*, including a longer, darker velvet coat.

After a night at a Newbury hotel, shooting on the overcast Wednesday 30 from 8.30am to 6pm started in the wooded area, with the Part Three scene in which the 'undead' Marcus Scarman finds the dismantled barrier (as the cadaverous



archaeologist, Archard wore pallid white make-up with dark, sunken eyes). The scene in which Namin and one of the Mummies (Nick Burnell) hunted the Doctor's party followed, with several sequences being shot in Stargroves' ornamental gardens. The last scenes of the day were those set on the drive outside the lodge (at the entrance to the estate), including the death of Clements and the poacher listening in on Warlock's demise. The performers hired to play the Mummies were students from the Guildhall Drama School. A photocall was held on this day for shots of Clements' death and the Doctor with the wounded Warlock.

### Pyramid rocket

**F**ilming on the sunnier Thursday 1 May from 8.30am to 6.45pm was planned to centre around the Part Three scenes at the pyramid rocket, beside the priory; the rocket, a lightweight fibreglass construction on an aluminium frame, tended to fall over in the wind when erected at the old stable block. It was originally planned that the rocket prop could be blown up on location, but then it was realised that Stargroves was a Grade II listed building! Russell asked Baker to don a Mummy costume for the scenes in which the Doctor disguised himself as one of the service robots; Baker refused, not wanting to wear a confined outfit in which he would not be recognisable, but Russell insisted, claiming that Baker's body language would be distinctive. Reluctantly, Baker complied, but the hot outfit's frame scratched his arms badly. In the afternoon, children from the nearby St Martin's Primary School at East Woodhay visited the shoot and saw Baker dressed as a Mummy. When Elisabeth Sladen fired the shotgun, there was a tremendous echo off

the walls of the confined courtyard; Russell had requested that the actress look as if she knew how to handle the firearm properly.

Friday 2 was the final, rather cold, location day, concentrating on the Part Two woodland scenes featuring Clements and the two Mummies (Burnell and Melvyn Bedford), plus a shot of Clements running from the Priory between 8.30am and 5pm. Bedford recalled this filming with Tovey firing blank ammunition in the fanzine *Skaro*: "The actor was not really accustomed to guns and had a bit of trouble with it, with the effect that the gun didn't fire until we were very close to him. It was very terrifying to be walking towards this gun and when it fired I could feel the force of the shot through the costume." To save time, the 'deflection barrier' effects were minimal, relying on Tovey's reactions, clever cuts and a stick

#### Right:

Can Sarah hit the bullseye?







## Production

**Right:**  
A Mummy  
entertains the  
local children.

thrown on a wire. Baker and Sladen (who was suffering from flu) were still present, performing pick-up shots from previous days, but they were released early. This allowed Baker to pay a surprise visit to East Woodhay Primary School and present them with the war missile prop. This visit was covered in the local *Newbury Weekly News* on Thursday 8 May in an item called *Look Who's Here!*

## Rehearsals and rewrites

**R**ehearsals for the first studio session – largely covering Parts One and Two – began on Wednesday 7 May at the Greater London Sports Club, Airedale Avenue, since the BBC Rehearsal Rooms at Acton were fully booked. By the following day, it was confirmed that Lewis Greifer had removed his name from the serial – and, after a check with the Writers' Guild, the pseudonym 'Stephen Harris' was appended to the scripts by hand. Although the name for the aliens was generally spelled 'Osirian' in the scripts, on occasion it was mis-typed as 'Osiran'; it was this pronunciation which the cast used. The Part Four scene in which the Doctor rescued Sarah from the decadron crucible was rewritten on Monday 19. Unusually, Dudley Simpson was required to compose the organ music

played by Namin in Part One in advance of recording; the organ of St Augustine's Church, Kilburn Park Road was selected for Leslie Pearson to play on Wednesday 14 May, but the session was delayed until Friday 16 when the cues were performed by Simpson himself.

*Pyramids of Mars* entered Television Centre Studio 3 on Monday 19 May, where recording each day took place between 7.30pm and 10pm. A photocall was held during camera rehearsals for scenes in the organ room (the pipes attached to the back of the organ were cardboard tubes). Visual effects assistant George Reed made the steps which the servant of Sutekh walked down at the end of Part One, through which another assistant, Ken Bomphrey, pumped the smoke. Visual effects assistant Mat Irvine made the Marconiscope with help from Peter Logan to Scoones' designs, the final touch being that Scoones found a 'Marconi' plaque from an old radio which he then added to the prop. It contained elements which sparked or exploded on cue. Friedlander produced the helmet worn by the servant of Sutekh.

## Connections: Home Co-ordinates

► For the first time in the series' long history, the Doctor's home planet of Gallifrey is specified as being in the constellation of Kasterborus, with 'galactic binary co-ordinates' of '10 zero 11... zero zero by zero two'.



## Connections: Puzzle time

► Sarah notes that the puzzles in the pyramid resemble those in the "City of the Exxillons" [sic] – a reference to the 1974 adventure *Death to the Daleks* [see Volume 21], although

Sarah had not actually entered the city in that story!



To aid the cast, Russell opted to keep production in narrative order as far as possible, with very few breaks. To avoid constructing the Egyptian tomb set for one single scene, the first sequence was scheduled for the second block – and recording began with the TARDIS scene, during which film of the fibreglass Sutekh head sculpted by Friedlander was superimposed while the camera was rocked and flash

charges detonated to imply turbulence. This recording saw the introduction of an impressive new TARDIS set, replacing the one last seen in *Death to the Daleks*. A revised version of the control console's panels, vaguely based on those seen since 1963, was introduced around a renovated version of the central rotor section – but, unlike earlier models, the panels were not numbered and their configuration would vary from serial to serial. The bright white walls retained the indented 'roundel' design, and the internal TARDIS doors now echoed the hexagonal outline of the 'exterior' ones. No scanner screen was in evidence on the new set.

A recording break allowed Baker and Sladen to move to the Egyptian room set, which housed a lightweight polystyrene sarcophagus containing a Mummy. Simpson's pre-recorded organ music was played back into the organ room set for Mayock to mime to, having been taught by Simpson to do so earlier; the organ pipes were painted cardboard tubes, while the polystyrene sarcophagi were made disproportionately to contain the Mummy actors in their costumes. During camera rehearsals, grams operator Gordon Phillipson humorously substituted a

recording of organist Reginald Dixon performing *Oh I Do Like to be Beside the Seaside*. Mayock wore a prop ring (made by Ian Scoones and mounted on a cheap ring from Woolworths) which could be made to glow green on cue. The next break came to swap a standard Egyptian chest for Scoones' breakable balsa-wood duplicate in a scene where the Mummy smashes through the Egyptian room door, which has been barricaded by the Doctor (Russell was so impressed with the quality of the duplicate that she thought it was a pity to smash it up – until Scoones pointed out that he had three more in reserve).

Throughout the serial there were tape stops to line up the time-tunnel effect in the sarcophagus (a prop made by an outside contractor), and a roll-back-and-mix effect was used to make the prop's front vanish. Since the organ music in the final scenes was to be radiophonically enhanced, it was not played into studio. The end of the evening saw Archard's first studio scene as the black-clad 'servant of

### Right:

"I wish I wasn't claustrophobic."





Sutekh', zooming into shot in the 'time-space tunnel', via the Colour Separation Overlay technique. Another break allowed Mayock to be wired up for Namin's demise at the hands of Sutekh's servant; Archard wore built-up shoes which fitted into holes under the carpet, releasing the smoke from underneath. Scheduled next, to avoid use of the set in the second session, was the single Part Four TARDIS scene – but this was held over to the following night.

## Time-tunnel sarcophagus

**T**he next evening's recording on Tuesday 20 again took place largely in sequence, beginning with the first organ room scene, which included a costume change for Archard where the 'servant' transformed into Scarman, aided by a roll-back-and-mix effect. It was discovered that the blue inlay on the prop sarcophagus of the time tunnel matched with the CSO keying colour, allowing Russell shots of the prop apparently 'pulsing with energy'. The first recording break was to wire a concerned Archard up for the scene where Scarman is shot in the back by Clements – but the shot showing the impact in Scarman's chest being reversed was skipped over, and recording continued. A plan to use an image from a spark generator superimposed over the film of Clements hitting the barrier was abandoned. Since Gabriel Woolf was not present, the first scene between Scarman and Sutekh was played minus the Osirian's dialogue, which would be dubbed in later. Blue CSO was used in the TARDIS scenes, to allow the film of the ravaged alternative Earth beyond the doors to be keyed in. The last couple of scenes at the Lodge were recorded continuously, following which the closing titles were committed to tape. The organ room scene showing Scarman

staggering and crying out was taped next, followed by the TARDIS scene abandoned from the previous day – again using CSO to place the Egyptian room beyond the doors. With the 10pm deadline looming, the planned videodisc reverse shot of Scarman's chest exploding was abandoned, and the opening titles recorded instead.

One of the pieces of equipment for the rocket carried by the Mummies was a prop previously seen in *Big Brother*, an episode of the BBC1 sitcom *Are You Being Served?* screened on Thursday 4 April 1974.

Acton rehearsals restarted on Wednesday 21 May. Because Sutekh's 'jackal head' mask – made by Friedlander to Scoones' designs – was too small to fit Woolf, it was decided to mount it on a dressed dummy – and it became apparent that Woolf would perform almost his entire part motionless. Various comic elements were inserted during rehearsals; in one scene where the Doctor and Sarah enter a passage on Mars and see a Mummy, Baker and Sladen played a visual gag from a Marx Brothers film – walking in, seeing the threat simultaneously, and walking silently out.

Model filming took place at the Television Centre Puppet Theatre on Thursday 22 and Friday 23 May. Several sequences were shot by Scoones on silent 35mm film: the TARDIS spinning in space in Part One; the TARDIS landing in the 'nightmare landscape' of 1980 in Part Two; the explosion of the pyramid rocket in Part Three (which called for a six-foot photographic blow-up of Stargroves, a model Mummies in the foreground – the latter held

### Connections: Firestarter

► The Doctor's comment about being blamed for starting a fire in 1666 is a reference to the Great Fire of London – and was ad-libbed by Tom Baker during recording. It's possible the Doctor is making a time traveller's joke, as he would really be seen causing the fire in *The Visitation* [1982 – see Volume 35] during his Fifth incarnation.





## Connections: Deep breath

► The Doctor survives being throttled by a Mummy using his "respiratory bypass system". He previously survived without breathing in *Terror of the Zygons* [1975 – see Volume 23], but this is the first time

this Gallifreyan ability is given a name.



together by rubber bands and nylon strings, to ensure they would fly apart in the explosion); and six doors of the Martian corridor opening to reveal the TARDIS (shot in reverse), plus the final shots of the Priory burning, both in Part Four. The Sutekh head was also pre-filmed for the scene of it appearing in the TARDIS in Part One.

The final two studio days, both in Studio TC6 at Television Centre, began on Monday 2 June, starting with

Part Three (some 10 minutes of which had already been recorded). A continuity error occurred when Baker left the Doctor's hat on the Lodge set, rather than taking it with him (the Doctor was wearing his hat in the film sequences). A graphic display was seen on the CSO monitors in the Sutekh's den set for the scene in which Sutekh observes the barrier being tampered with; various visual elements, including scenes from other sets, model film and his 'data retrieval system', were laid into this screen. For the lodge scene where the Doctor dressed as a Mummy, Russell now had one of the other Mummy actors stand in for the Doctor, with Baker delivering the Doctor's muffled dialogue off-camera – saving both the lead actor's temper and time-consuming costume changes. Reed made the service robot skeleton for these scenes. With Part Three finished, Russell continued into the first six scenes of Part Four, clearing the scenes showing the Doctor in Sutekh's den and returning to the organ room. For the shots where Sutekh sent the TARDIS key to Scarman, the ankh-like key prop was floated on a fine wire. Russell found herself in conflict with studio lighting engineer Ron Koplick

concerning the pyramid sets; the director requested very subdued lighting, which Koplick insisted would render the picture too dark for transmission.

During the evening, a special effects lighting projector failed for 14 minutes, and another 10 minutes had been lost lining up a CSO shot. As a result of the delay, Russell abandoned the rest of her live-action recording; the plan had been to proceed with the delayed insert of Scarman being shot, cut-ins of Scoones' Sutekh mask and its glowing green eyes, the opening of Part One, transfer of the model film, Sutekh's dialogue for Part Two and pre-recording of Horus' voice (also Woolf) for Part Four, plus the opening titles for Part Three and all four sets of closing titles. In the event, the videodisc shot and the Part One scenes were held over, along with the Sutekh close-ups.

## Martian sets

**T**uesday 3 was largely devoted to Part Four, plus the scenes held over from the previous day. An establishing shot of the Nile plus an archaeological excavation at the start of Part One was 11' of stock 16mm material from the BBC's own film archive; Archard performed this opening scene without Scarman's 'undead' pallor. Because of its complexity, Scoones directed the videodisc shot on the organ room set for Part Two; Archard acted this out in reverse, walking backwards from the window to where the explosive harness he was wearing was detonated.

The main recording for Part Four began with the TARDIS dematerialising from the Egyptian room and its arrival in the Mars outer chamber. Many of the Martian sets used CSO panels to add bizarre, swirling, patterned backgrounds. A spark generator was superimposed where the Doctor uses



an extending probe to determine the 'safe' switch. Baker fluffed his lines in the scene where the Doctor solved the pattern puzzle (by saying, "120" rather than "20", the Doctor came out with an incorrect result to his calculation). Both the decadron crucible which trapped Sarah and the two servitors appeared via roll-back-and-mix; Baker and Sladen ad-libbed the Doctor writing 'RELAX' on the surface of the crucible prop. Burnell and Kevin Selway appeared as Horus' servitors, distinguished by gold bands on their costumes. Roll-back-and-mix was also used for Scarman's demise, first seen briefly with the jackal head of Sutekh (on a dummy body – a very time-consuming effect which required Archard to stand still in studio for some considerable time, before his character was seen to collapse, turn into a charred corpse and vanish: "Towards the end there was this egg thing that had to explode and they had endless trouble making that work. I was standing, waiting for this to happen, while they discussed up in the control room what was wrong. And I was just standing for a solid half hour at least," recalled Archard in the fanzine *Prydonian Chapter*). There was another tape stop before the final scene to line up the CSO effects for the tunnel and to transfer the Sutekh head onto a dummy holding Woolf's costume. As Woolf rose from Sutekh's chair, a member



of the production team had to hold the seat in place; the hand can be seen clearly in the finished programme. A flame effect was CSOed into the time-space tunnel sarcophagus, and gas jets were used to create a controllable fire in the Egyptian room as the TARDIS dematerialised; this was the largest fire then staged in a studio at Television Centre. With the studio session already having over-run by 14 minutes, a final planned insert shot of the Doctor and Sarah running down the corridors of the pyramid back to the TARDIS was dropped. ■

**Above:**  
Burning the  
evidence...

#### PRODUCTION

**Tue 29 Apr 75** Stargroves Manor, East End, Hants (Ext House/Ext Grounds)

**Wed 30 Apr 75** Stargroves Manor (Ext Grounds/Ext Lodge)

**Thu 1 May 75** Stargroves Manor (Ext Grounds)

**Fri 2 May 75** Stargroves Manor (Ext

Woods/Ext Grounds)

**Wed 7-Fri 9 May 75** Television Centre Puppet Theatre: Model filming

**Mon 19 May 75** Television Centre Studio 3: Part One

**Tue 20 May 75** Television Centre Studio 3: Part Two; TARDIS Control Room for Part Four

**Thu 22-Fri 23 May 75** Television

Centre Puppet Theatre: Model filming

**Mon 2 Jun 75** Television Centre Studio 6: Part Three; first four scenes of Part Four; Sutekh's Den and Organ Room for Part Two; Egyptian Tomb for Part One

**Tue 3 Jun 75** Television Centre Studio 6: Part Four



# Post-production

**A** gallery-only session was held in TC1 on Tuesday 10 June which involved completing the credits for the serial, following which editing of *Pyramids of Mars* took place. Sessions took place on Monday 16, Thursday 19, Friday 20, Friday 27, Saturday 28, and Sunday 29 June. Russell was not convinced by three effects shots which she removed from the final edit of Part Four; this included a CSO shot of the Doctor before the sarcophagus and both appearances of the hidden door being revealed in the rock face.

The start of the film sequence in which the Doctor and Sarah listened in on Namin and Warlock was cut (Sarah asked where they're going, and the Doctor replied: "I'm rather interested to see what this fearsome Egyptian looks like, aren't you?"). Three short scenes intended to come after the Doctor had saved Warlock's life were also trimmed: here, the Doctor emerged into the hall, placed a heavy chest against the Egyptian room door and they left by the front door, only to have Namin order the Mummy to smash its way out into the hall. The end of a scene showing Namin in

**Right:**

The two Doctors are stalked through the woods.







front of the sarcophagus was trimmed, to remove Namin starting to play the organ again. Part Two lost the model shot of the TARDIS' arrival in 1980 alternative time, since Russell felt that this gave away the shock impact of the possible future's bleak landscape as the ship's doors were opened. Part Three had a minor timing trim, to remove the Doctor and Sarah returning through the woods with the gelignite. Whereas the first three episodes were first edits, Part Four went through two more: two scenes of the Doctor and Sarah detecting the correct door control were compacted into one (easily achieved, since both had been recorded on the same set).

Incidental music recording for Part One took place from 7.30pm to 10pm on Friday 27 June at Lime Grove Studios;

this was then enhanced by radiophonic elements added at Maida Vale the following Monday. Lime Grove was also the venue for music recording for Parts Two and Three from 7.30pm to 10pm on Friday 11 July, and Part Four from 2.30pm to 5.30pm on Monday 21. Dudley Simpson was particularly proud of this 50-minute score, believing it to be one of his best; elements of his theme for Baker's Doctor were incorporated in the music for Part One. The four completed episodes were then dubbed on Monday 4, Thursday 7, Friday 8 and Sunday 10 August. By mid-September, the production team was considering using the 'Stephen Harris' pen name on another Holmes rewrite, *The Brain of Morbius* [see page 104]... ■

**Above:**  
The TARDIS  
lands in  
miniature.



# Publicity

» On Friday 14 November, *The Universe* ran *Time Lord has a timely attitude*, an interview with Baker conducted by John Butler during OB work on *The Seeds of Doom* [1976 – see Volume 25]. Stating,

“I hate excessive violence... it’s cheap, nasty and achieves nothing,” Baker explained how he loved playing the hero, and his benevolent character meant that he received positive reactions from the public.



# Broadcast

- ▶ *Pyramids of Mars* continued the run of good figures; roughly a million more people were tuning in to the series than in the previous year; Part Two made it into the top 20 shows of the week, and Part Four received a high Audience Reaction Index score.
- ▶ Competition on the ITV networks consisted of old movies (predominantly Westerns) in regions like Southern, Granada and Yorkshire (the latter also running repeats of *The Flintstones*), plus the imported adventure show *Bearcats!* on ATV-Midlands and an overlap of the pop show *Supersonic* and the now-ailing *Space: 1999* on LWT.
- ▶ Having proved so popular, *Pyramids of Mars* was selected for repeat in compilation form the following autumn, when transmission of *The Face of Evil* [1977 – see Volume 26] was postponed by a month. Re-edited on Sunday 21 November 1976, the show ran to 62 minutes, omitting material such as the visit to the alternative 1980 and some of the traps on Mars.
- ▶ Broadcast on Saturday 27 November, the repeat was shown opposite series such as *Happy Days* and *Candid Camera* on LWT, *The Invaders* on Southern, *The Adventurer* on Yorkshire and old movies on other regions.
- ▶ The compilation performed spectacularly well, gaining 13.7 million viewers – placing it in the top 10 shows



of the week (a rating which was higher than any first-run *Doctor Who* episode up until this point). It was this broadcast which so offended journalist Jean Rook, spurring her on to complain about the series' horrific content in a *Daily Express* article titled *Who do you think you are, scaring my innocent child?* published Friday 11 February 1977.

**Above:**  
Namin falls foul  
of Sutekh's gift  
of death!

- ▶ The serial was purchased by ABC in Australia in January 1978, and several cuts were made prior to its transmission later that year; Part One had shots of the bloodstained Warlock removed, with Namin's death being severely cut and Clements' death being omitted from Part Two. TV Ontario acquired *Pyramids of Mars* in 1978 to air in 1979; New Zealand purchased it





**Above:**  
The Doctor  
discovers the  
path to Sutekh.

in August 1978 to air in October 1978. Other 1978 sales were to Hong Kong, Dubai and Ecuador, while Mexico, Brazil, Chile, Guatemala and Venezuela purchased the story in 1979. France broadcast the serial in *Doctor Who*’s brief run on TF1 in 1986. North America originally purchased the serial in 1978 when Time Life re-edited it, adding narration by Howard Da Silva (“The killer mummies are a constant peril, but they

will be the least of the trio’s worries if their Egyptian lord breaks free of the Eye of Horus”); in the 1980s, Lionheart circulated an unedited version which was also re-cut into a 93-minute compilation.

- D** Part Four was included in the session *Adventures in Space and Time* which was part of *Doctor Who: The Developing Art* at the National Film Theatre on Sunday 30 October 1983.
- D** In the UK, *Pyramids of Mars* was broadcast several times on SuperChannel between October 1987 and March 1989 in both two- and four-part versions; UK Gold screened it both episodically and as a compilation since September 1993, with BBC Prime transmitting the story over December 1997/January 1998.
- D** The serial was also selected for a run of terrestrial *Doctor Who* repeats at the start of 1994; screened on BBC2 early on Sunday lunchtimes, viewing figures were around the one million level.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
<b>Part One</b>	Saturday 25 October 1975	5.45pm-6.10pm	BBC1	25'22"	10.5M (28th)	-
<b>Part Two</b>	Saturday 1 November 1975	5.45pm-6.10pm	BBC1	23'53"	11.3M (15th)	-
<b>Part Three</b>	Saturday 8 November 1975	5.45pm-6.10pm	BBC1	24'32"	9.4M (37th)	-
<b>Part Four</b>	Saturday 15 November 1975	5.45pm-6.10pm	BBC1	24'52"	11.7M (22nd)	60

REPEAT TRANSMISSION

<b>OMNIBUS</b>	Saturday 27 November 1976	5.50pm-6.50pm	BBC1	62'26"	13.7M (7th)	-
<b>Part One</b>	Sunday 6 March 1994	12pm-12.25pm	BBC2	25'22"	1.1M	-
<b>Part Two</b>	Sunday 13 March 1994	12pm-12.25pm	BBC2	23'53"	1.1M	-
<b>Part Three</b>	Sunday 20 March 1994	12pm-12.25pm	BBC2	24'32"	0.8M	-
<b>Part Four</b>	Sunday 27 March 1994	12pm-12.25pm	BBC2	24'52"	1.0M	-



# Merchandise

**N**ovelised by Terrance Dicks, *Doctor Who and the Pyramids of Mars* was issued by Target Books (in paperback) and Allan Wingate (in hardback) in December 1976. The book reinstated much of the edited material, adding a prologue about the Osirians and an epilogue in which Sarah read a newspaper account of the fire at the Priory. The original cover by Chris Achilleos was replaced in 1982 by a new version by Andrew Skilleter; the reissue of March 1993 (retitled *Doctor Who: Pyramids of Mars*) sported yet another cover, this one by Alister Pearson. An unabridged audiobook of the novelisation, read by Tom Baker, was released by AudioGO in 2008. It has been broadcast periodically on BBC Radio 4Xtra in six parts since 2011.

A prequel/sequel novel to *Pyramids of Mars*, *The Sands of Time* by Justin Richards, was published by Virgin Books in May

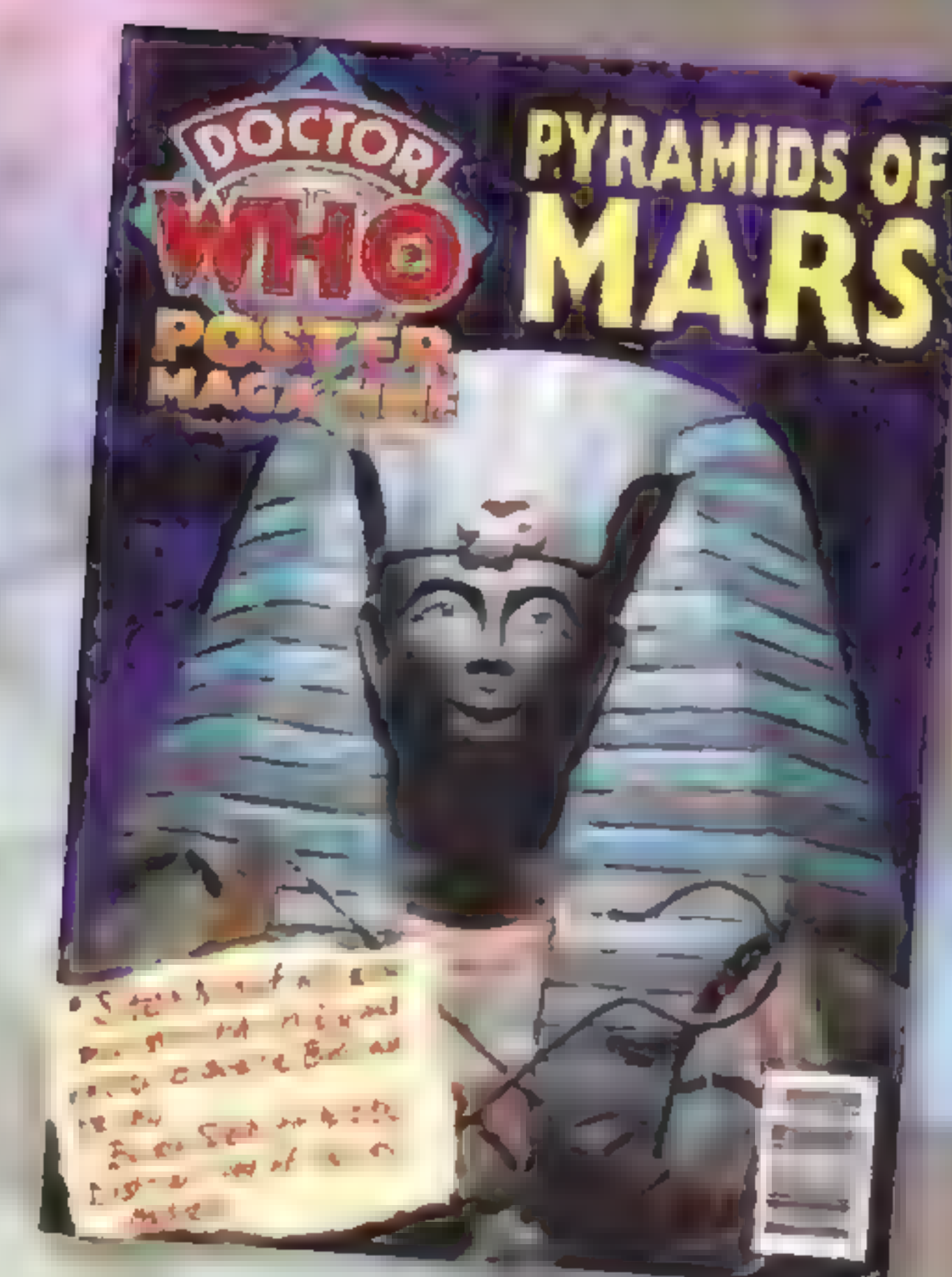
1996, featuring the Fifth Doctor.

A *Doctor Who* Sound Effects LP/cassette

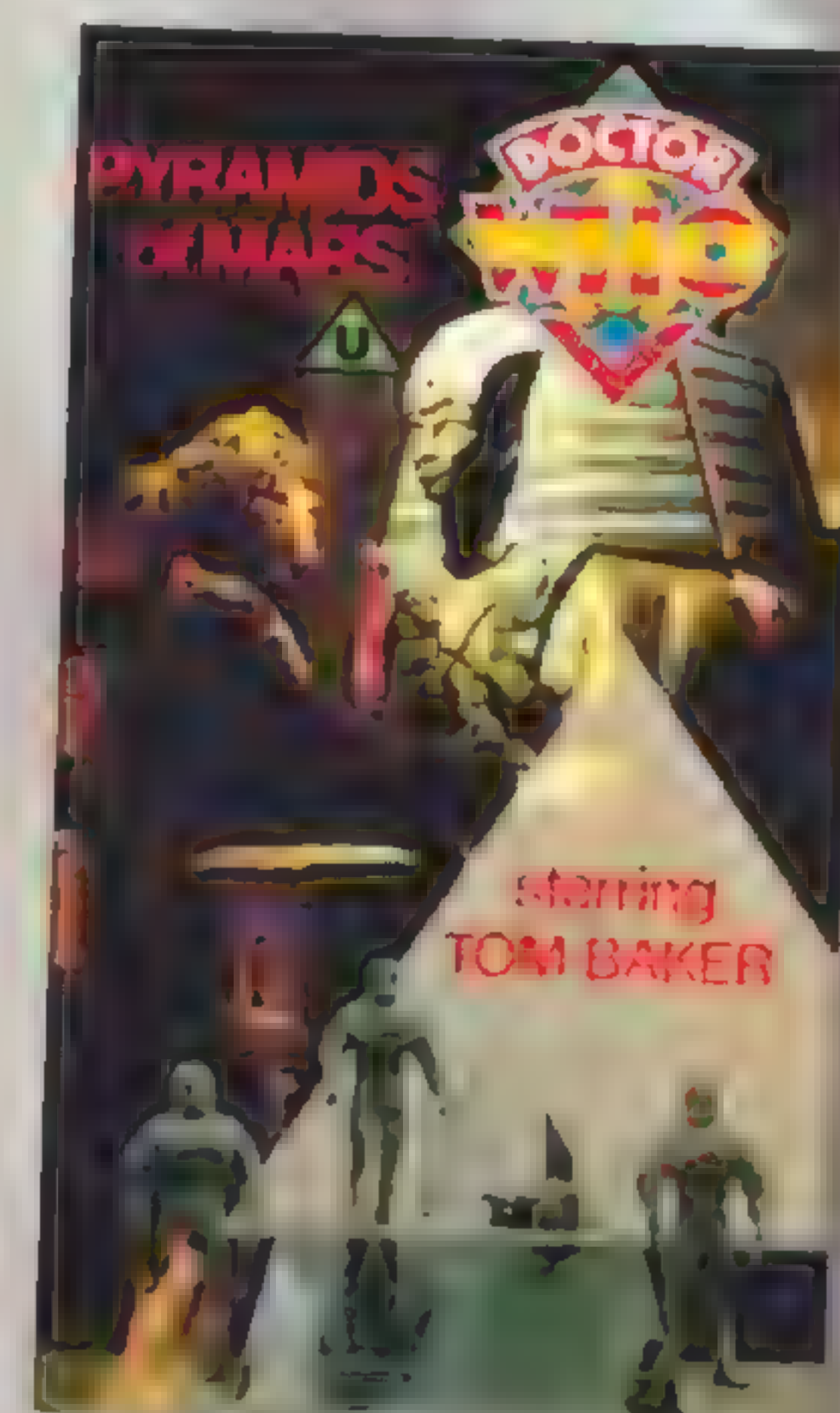
including the track *Sutekh Time Tunnel* from *Pyramids of Mars* was released by BBC Records in May 1978. Incidental music featured on the CD *Pyramids of Mars: Doctor Who Music* by Dudley Simpson from Silva Screen in September 1993. The *Pyramids of Mars* tracks were: *Egyptian Expedition/TARDIS Attacked*, *Clements and the Mummies*, *Sutekh Descends*, *Cottage Under Siege*, and *Sutekh's End – The Doctor Wins*. These tracks were recreated by composer Heathcliff Blair. Silva Screen's CD, *The Worlds of Doctor Who*, was released in May 1994 and also contained incidental music from *Pyramids of Mars*. A *Doctor Who* Tom Baker sampler CD, featuring music from *Pyramids of Mars*, was given away with issue 188 of *SFX* to tie-in with the release of the *Hornet's Nest* series in September 2009.

*Pyramids of Mars* was one of the first *Doctor Who* serials to be released on home media by BBC Video in March 1985 on both VHS and Betamax formats. Originally released as a 90-minute compilation, it was later re-issued on VHS in July 1987, with opening and closing titles edited out. An unedited version was released in February 1994.

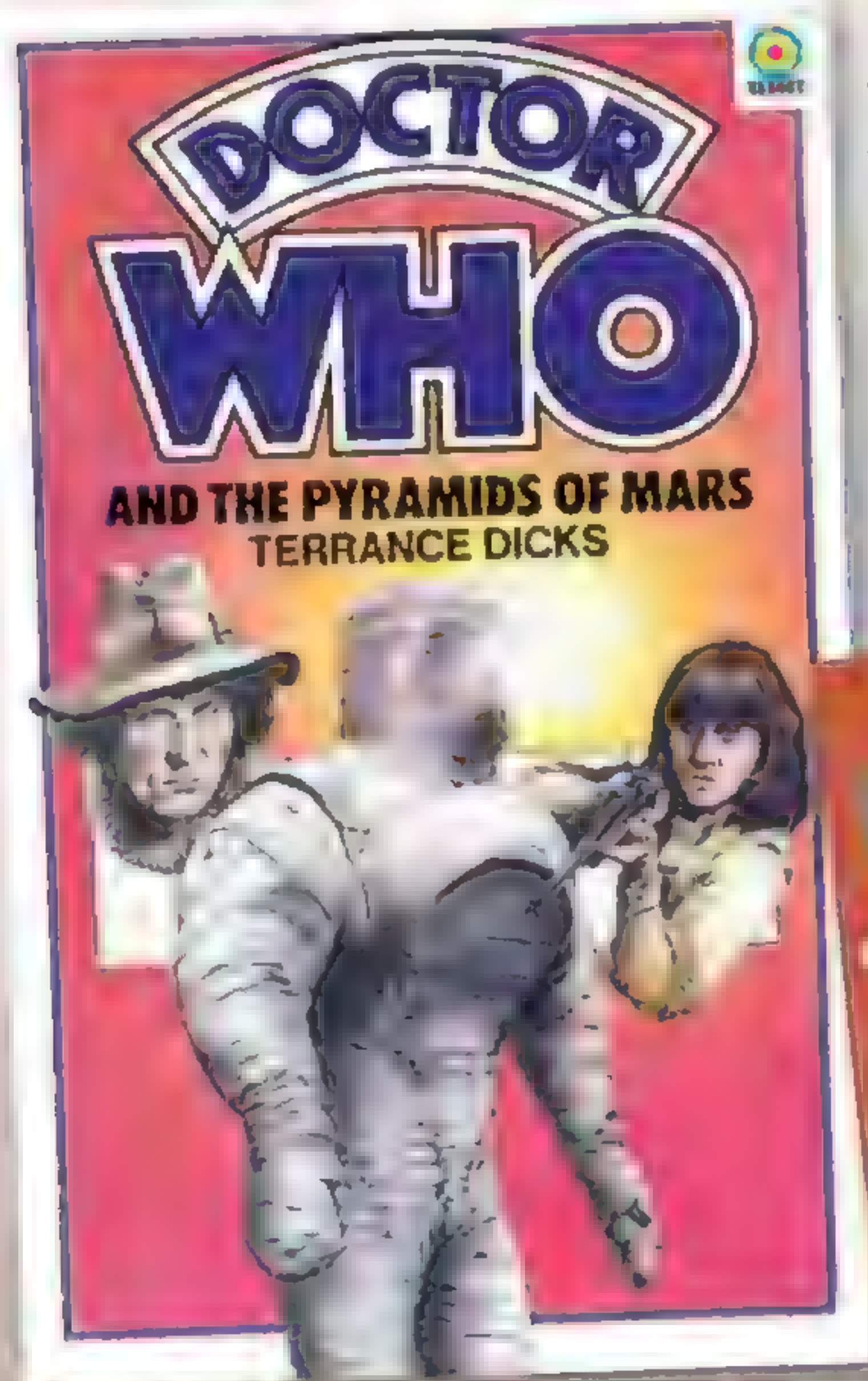
The DVD release came in March 2004 from 2|entertain and contained the following extras:



**Above:** Marvel's Poster Magazine for the story.



**Above:** The 1995 video release.



**Left:** Book covers by Chris Achilleos, Andrew Skilleter and Alister Pearson.





**Above:**  
The DVD  
release.

- **Commentary** by Elisabeth Sladen, Michael Sheard, Philip Hinchcliffe, Paddy Russell
- » **Osirian Gothic** – making of *The Pyramids of Mars*
- » **Documentary** on the Philip Hinchcliffe era
- » **Deleted scenes**
- » **Now and Then** – locations 30 years on
- » **Oh Mummy** – comedy sketch on Sutekh's career after the *Pyramids of Mars*

- » **Photo gallery**
- » **Production subtitles**
- » **Easter Egg**

The story was released on GE Fabbri's *Doctor Who – DVD Files* issue 33 in April 2010. *Pyramids of Mars* also appeared as an extra on *The Sarah Jane Adventures: The Complete Fourth Series* DVD and Blu-ray release in October 2011. *An Introduction to the Fourth Doctor* DVD set was released by 2|entertain in November 2015, exclusive to HMV. This four-disc set contained *Pyramids of Mars* along with *Robot* and *Genesis of the Daleks*.

The Stamp Centre issued a set of four 8"x10" art prints in August 2001 including image from *Pyramids of Mars* (all signed by Tom Baker). There were only 1,000 copies of each print. Stamp covers of *Pyramids of Mars* were printed by The Stamp Centre in February 2005. Copies signed by Tom Baker were available. A range of A4 colour art prints of Chris Achilleos' *Doctor Who* cover art was printed in July 2005. This included images from *Pyramids of Mars*. Four prints of Andrew Skilleter's cover to the Target novelisation of *Pyramids of Mars* were available in 2011.

A Fourth Doctor and Sutekh mug was produced by Half Moon Bay in July 2011 and a *Pyramids of Mars* T-shirt was available from BG Tees in December 2011.

In 1987, Fine Art Castings issued model metal miniatures of a Mummy

from *Pyramids of Mars*. From 1998 to 2000, Harlequin Miniatures issued metal models of Marcus Scarman, Namin, Robot Mummy, Sutekh on Throne and the Servant of Sutekh. Character Options manufactured a Fourth Doctor set of 5" action figures in July 2009 which included the Fourth Doctor and a Mummy. A 5" Character Options action figure of a Mummy was individually available in January 2010. Exclusive to Forbidden Planet, Character Options issued a *Pyramids of Mars* 5" action figures collectors' set in September 2012. Then in November 2013, a *Pyramids of Mars* priory collectors' set was available from Underground Toys. This contained: Sutekh with light-up eyes, Marcus Scarman with interchangeable jackal and human heads plus coordinate selector, two canopic jars, sarcophagus with lenticular vortex-style insert and cardboard Osirian war rocket.

A figurine of the Fourth Doctor from *Pyramids of Mars* was part of Eaglemoss' *Doctor Who* figurine collection issue 17 in March 2014.

In June 2015, Gabriel Woolf reprised his role as Sutekh in the Big Finish audio spin-off, *Doctor Who – The New Adventures of Bernice Summerfield: The Triumph of Sutekh*, starring Sylvester McCoy as the Doctor, Lisa Bowerman as Bernice Summerfield and Sophie Aldred as Ace. ■

**Right:**  
Character  
Options' action  
figures of a  
Mummy, Sutekh  
and Scarman.





# Cast and credits

## CAST

**Tom Baker** ..... Doctor Who  
**Elisabeth Sladen** ..... Sarah Jane Smith  
with  
**Bernard Archard** ..... Marcus Scarman  
**Michael Sheard** ..... Laurence Scarman [1-3]  
**Peter Copley** ..... Dr Warlock [1-2]  
**Peter Mayock** ..... Namin [1-2]  
**Gabriel Woolf** ..... Sutekh [3-4; also 2, uncredited]  
**Michael Bilton** ..... Collins [1]  
**Vik Tabbian** ..... Ahmed [1]  
**George Tovey** ..... Ernie Clements [2]  
**Nick Burnell, Melvyn Bedford, Kevin Selway**  
..... Mummies

## UNCREDITED

**Tony Alless, Oscar Charles** .....  
..... Egyptian Labourers  
**Gabriel Woolf** ..... Horus [voice]

## CREDITS

Written by Stephen Harris [pen name for Robert Holmes, from a story by Lewis Greifer]  
Production Unit Manager: George Gallaccio  
[and Janet Radenkovic, uncredited]  
Production Assistant: Peter Grimwade  
Title Music by Ron Grainer &  
BBC Radiophonic Workshop  
Title Sequence: Bernard Lodge  
Incidental Music: by Dudley Simpson  
Special Sound: Dick Mills  
Costume Designer: Barbara Kidd  
Make-up: Jean Steward  
Visual Effects Designer: Ian Scoones  
Studio Lighting: Ron Koplick  
Studio Sound: Brian Hiles  
Film Cameraman: John McGlashan [1-3]  
Film Sound: Andrew Boulton [1-3]  
Film Editor: MAC Adams [1-3]  
Script Editor: Robert Holmes  
Designer: Christine Ruscoe  
Producer: Philip Hinchcliffe  
Directed by Paddy Russell  
BBC © 1975



**Left:**  
Bernard Archard takes a break during studio rehearsals.



# Profile

## MICHAEL SHEARD

Laurence Scarman

**M**ichael Sheard's *Doctor Who* work covers five of the first seven Doctors. Besides *Pyramids of Mars* he appeared as Rhos in *The Ark*, Dr Summers in *The Mind of Evil* [1971 – see Volume 16], Supervisor Lowe in *The Invisible Enemy* [1977 – see Volume 27], Mergrave in *Castrovalva* [1982 – see Volume 34] and the Headmaster in *Remembrance of the Daleks* [1988 – see Volume 44]. He also appeared in Paul McGann-starring audio story *The Stones of Venice* (2001).

Born Michael Perkins on 18 June 1938 in Aberdeen, he was the son of a minister.

The stage name Sheard was his mother's maiden name. He acted in his father's church productions as a small boy but war movie *The Wooden Horse* (1950) truly inspired him. His father did some amateur performing on radio and through meeting actor David Stewart, artistic director of Perth Rep, got young Michael backstage work aged 13. Relocating to England at 15, he attended Michael Hall School, East Sussex, joining its dramatic society. His RADA training broken by RAF National Service, on graduating he joined Perth Rep. There he shared lodgings with future movie star Donald Sutherland. Sheard married assistant stage manager Rosalind Moir in 1961.

After rep runs at Carlisle and Bromley, Sheard turned to television. He was a singing cowboy in *The Country and Western Show* and a German interrogator in wartime drama *Moonstrike* (both 1963).

He took bit parts in *Dixon of Dock Green* from 1963, eventually appearing 13 times

### Below:

Sheard appeared in *Pyramids of Mars* in 1975, alongside Tom Baker and Elisabeth Sladen.





by 1974. He was Albert Ede in ITV soap *Crossroads* (1964), while other 1960s credits included two episodes of *The Likely Lads* (1965), four episodes of *Dr Finlay's Casebook* between 1965 and 1967, *The Troubleshooters* (1966 and 1969), *Adam Adamant Lives!* (1966), several episodes of *Softly, Softly* between 1966 and 1969, five episodes of *Z Cars* from 1968, *Strange Report* (1969) and *Randall & Hopkirk (Deceased)* (1969).

The 1970s brought a semi-regular role as depot manager in *On the Buses* (1973) as well as children's series *The Adventures of Black Beauty* (1972), *Look and Read: Cloudburst* (1974) and *Enid Blyton's Famous Five* (1978), and period dramas *The Onedin Line* (1972), *Churchill's People* (1975) and *The Cedar Tree* (1976).

Fantasy shows included *The Adventures of Don Quick* (1970), *Space:1999* (1975), *The New Avengers* (1976), *The Mind Beyond* (1976) and *Beasts* (1976) and there were crime dramas *Paul Temple* (1971), *Jason King* (1971), *The Persuaders!* (1971), *The Protectors* (1973), *Special Branch* (1974), *The Sweeney* (1975), *Hazell* (1978), *The Professionals* (1978) and *Minder* (1979).

Sheard played Nazi officers on TV in *Colditz* (1972) and *Fall of Eagles* (1974) and films *Force 10 from Navarone* (1978) and *Escape to Athena* (1978). He famously played Hitler five times: in TV film *Rogue Male* (1976), in *The Tomorrow People* story *Hitler's Last Secret* (1978), TV movie *The Dirty Dozen: Next Mission* (1985), *Indiana Jones and the Last Crusade* (1989) and documentary *Hitler of the Andes* (2003).

He was Himmler in ITV play *The Death of Adolf Hitler* (1973), its TV movie remake *The Bunker* (1981) and US mini-series *Space* (1985). However, he regretted a farcical turn as Goering's double in the BBC sitcom *'Allo 'Allo!* (1992).

He was Admiral Ozzel in *The Empire Strikes Back* (1980), choked to death by



**Left:** Sheard's most famous role – as Mr Bronson in *Grange Hill*.

Darth Vader's dark powers, while other films included *Frenzy* (1972), *Holiday on the Buses* (1973) and *High Road to China* (1983).

Leading Scottish TV roles included *Scottish Playbill* entry *If the Face Fits* (1978) and Andrew Smith's *Preview* play *Thieves* (1981). In teen drama *Maggie* he was Maggie's plumber father (1981/2) while in soap *Take the High Road* (1985) he was Russian MI6 agent Nikki Zaharoff. Building site boss Herr Grunwald in *Auf Wiedersehen, Pet* (1983/4) was another regular role amid early 80s guest spots in *Blake's 7* (1980), *Enemy at the Door* (1980), *The Sandbaggers* (1980), *Armchair Thriller* (1980), *Dark Side of the Sun* (1983), *The Invisible Man* (1984) and *Bulman* (1985).

Sheard eventually found TV immortality as toupee-wearing schoolmaster Mr Maurice Bronson in *Grange Hill* for five series (1985-9). He played a similar Headmaster in Children's Film Unit feature *Doombeach* (1989).

Latter work included *Knights of God* (1987), *Hannay* (1988), *Coronation Street* (1989), *The Darling Buds of May* (1991), *Press Gang* (1992) and *The Inspector Alleyn Mysteries* (1993).

Autobiography *Yes, Mr Bronson* was published in 1997, with three subsequent volumes. Sheard died from cancer on 31 August 2005, on the Isle of Wight. ■





# THE ANDROID INVASION

▶ STORY 83

Not all is as it seems when the Doctor brings Sarah home to Earth. Attacked by helmeted figures, the companions take refuge in the deserted village of Devesham, where not even friends can be trusted. What do the alien Kraals have planned for Earth?







## THE ANDROID INVASION

STORY 83

'THE KRAALS ARE STOCKY, LEATHERY  
CREATURES WITH RHINO-LIKE HEADS,  
THEIR FACES FIXED IN A SCOWL.'



# Introduction

**T**here is only one other *Doctor Who* story written by Terry Nation that doesn't feature his most successful creation – the Daleks. *The Keys of Marinus* [1964 – see Volume 2] was commissioned before it became clear just how popular the Daleks would be. Thereafter, until he wrote *The Android Invasion*, every script he supplied revolved around a rematch with the deadly pepperpots. That doesn't mean, however, that there was any shortage of new monstrous creations along the way. In addition to Marinus' rubber-clad Voord, he introduced the Slyther in *The Dalek Invasion of Earth* [1964 – see Volume 4], Mechonoids in *The Chase* [1965 – see Volume 5] and the Exxilons in *Death to the Daleks* [1974 – see Volume 21]. There were invisible aliens: the Visians [*The Daleks' Master Plan*, 1965/6 – see Volume 6] and the Spiridons [*Planet of the Daleks*, 1973 – see Volume 20]. There were other lethal organisms like *The Chase's* Fungoids and the Varga Plants in *Mission to the Unknown* [1965 – see Volume 6].

For *The Android Invasion*, however, he had to invent a new breed of nastiness that would carry the story – alongside the doppelgänger robots of the title. What he came up with was the Kraals.

The Kraals are stocky, leathery creatures with rhino-like heads, their faces fixed in a scowl. The ones we meet are militaristic and are dressed in a kind of chainmail. But, despite their quite aggressive appearance, they are quite timid. Marshal Chedaki is a born worrier and, although his superior



Styggron is more bullish, even he has an obsession with testing and re-testing his invasion strategy. In that respect, Styggron has a lot in common with the Sontaran Styre – another sadistic alien strategist seen in the previous series [*The Sontaran Experiment*, 1975 – see Volume 22].

The 2007 series opener *Smith and Jones* [see Volume 54] introduced another rhino-inspired species – the Judoon – who again subvert their gruff demeanour, turning out to be intergalactic policeman. Perhaps, because this template seems so right for a *Doctor Who* monster, it makes the Kraals particularly appealing. They're quite a reassuringly familiar element in what is otherwise a quite unsettling story of things not being quite as they seem. If you scrutinise the finer details, the whole venture seems a lot more ill-conceived than Styggron would have us believe, and yet Nation manages to provide something quite traditional and likeable. ■

**Above:**  
Styggron  
has had a  
good idea...



## PART ONE

**A** soldier marches through a wood, his right arm twitching. The TARDIS materialises nearby, and Sarah is relieved to be back on Earth. But then four figures in hazard suits appear in the distance, and shoot at them with guns in their fingers. [1]

The Doctor and Sarah run – and then see the soldier falling to his death. Examining his wallet, the Doctor notices all his coins are freshly minted and all dated the same year. [2] Two of the hazard-suited figures shoot at them and they flee through the woods.

They come to Devesham village, which is eerily deserted. Sarah recalls visiting the Space Defence Station nearby and the Doctor wonders if the village has been evacuated.

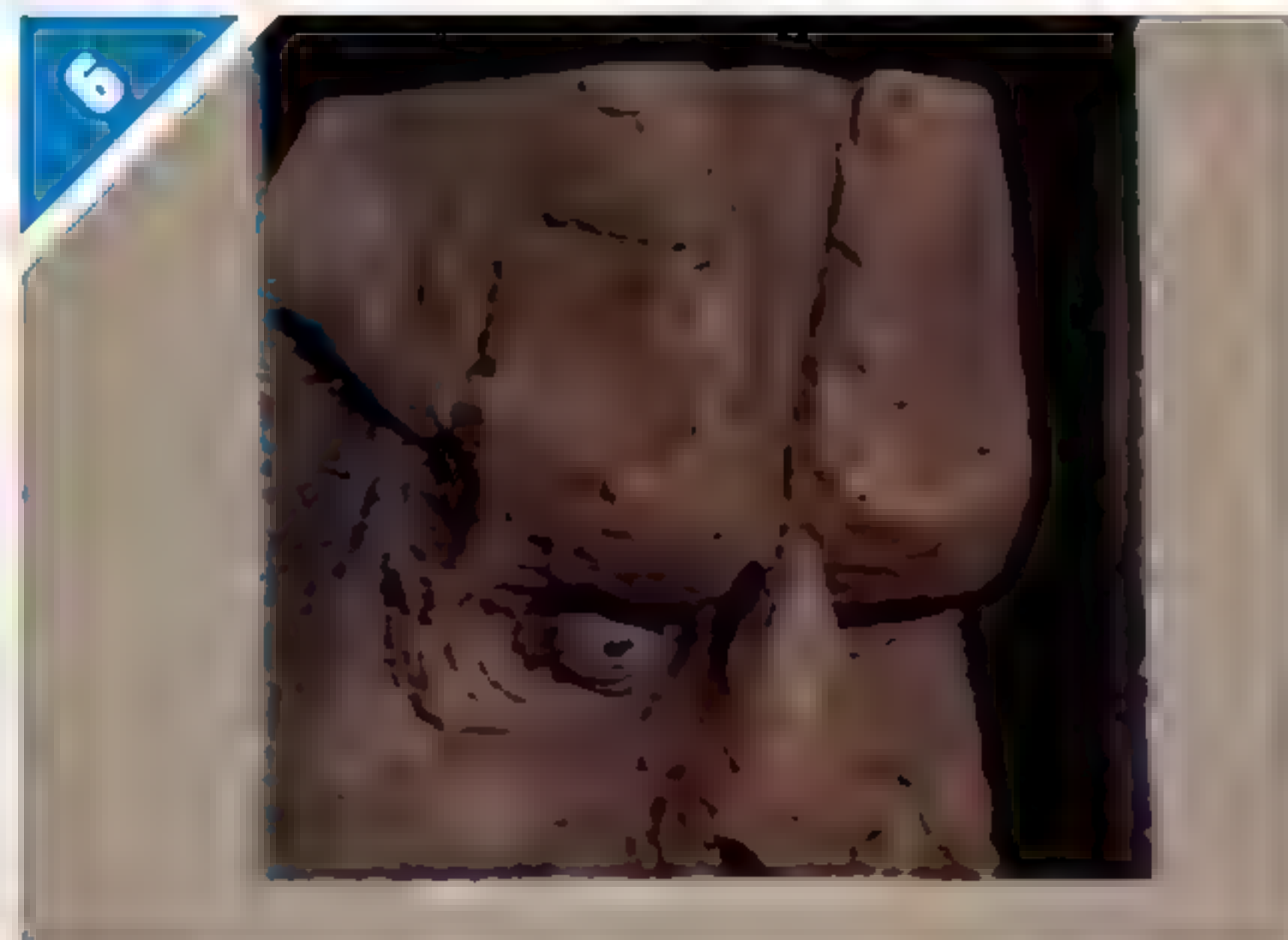
Sarah is amazed to see the soldier who fell off the cliff being escorted through the village by the hazard-suited figures,

and then a pick-up van arrives carrying a group of villagers. They walk into the pub as though in a trance and come to life at the chiming of the clock. [3]

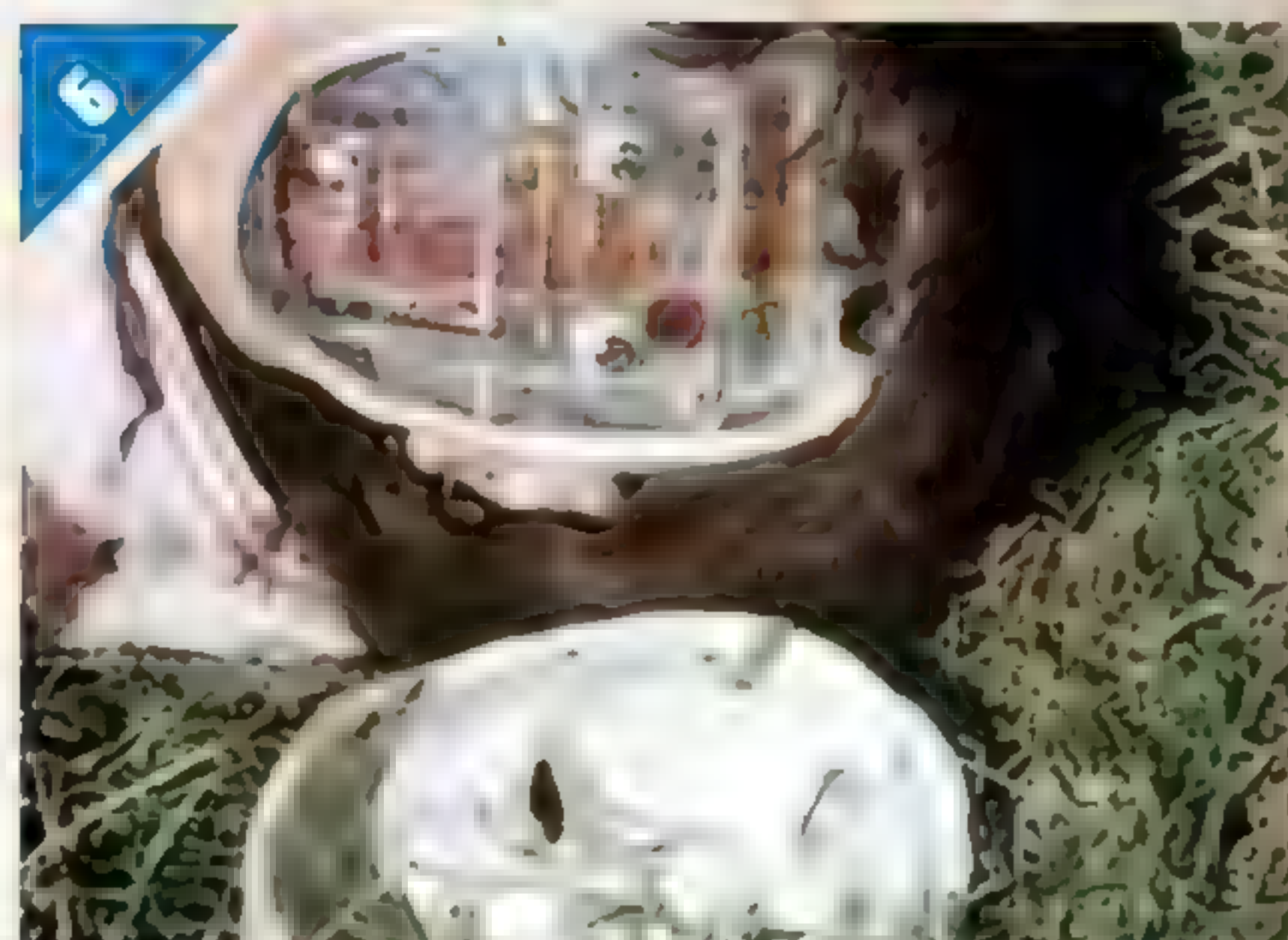
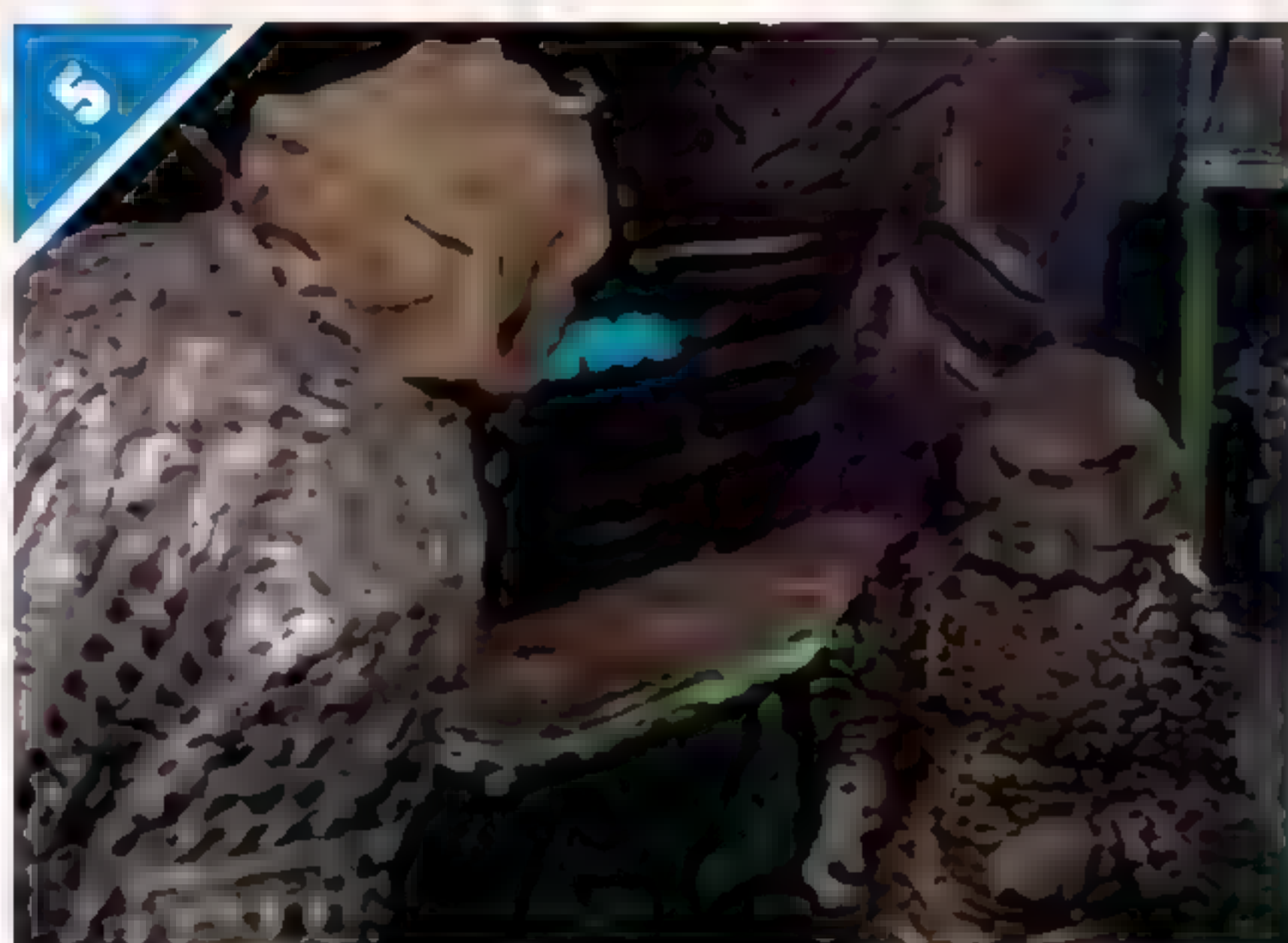
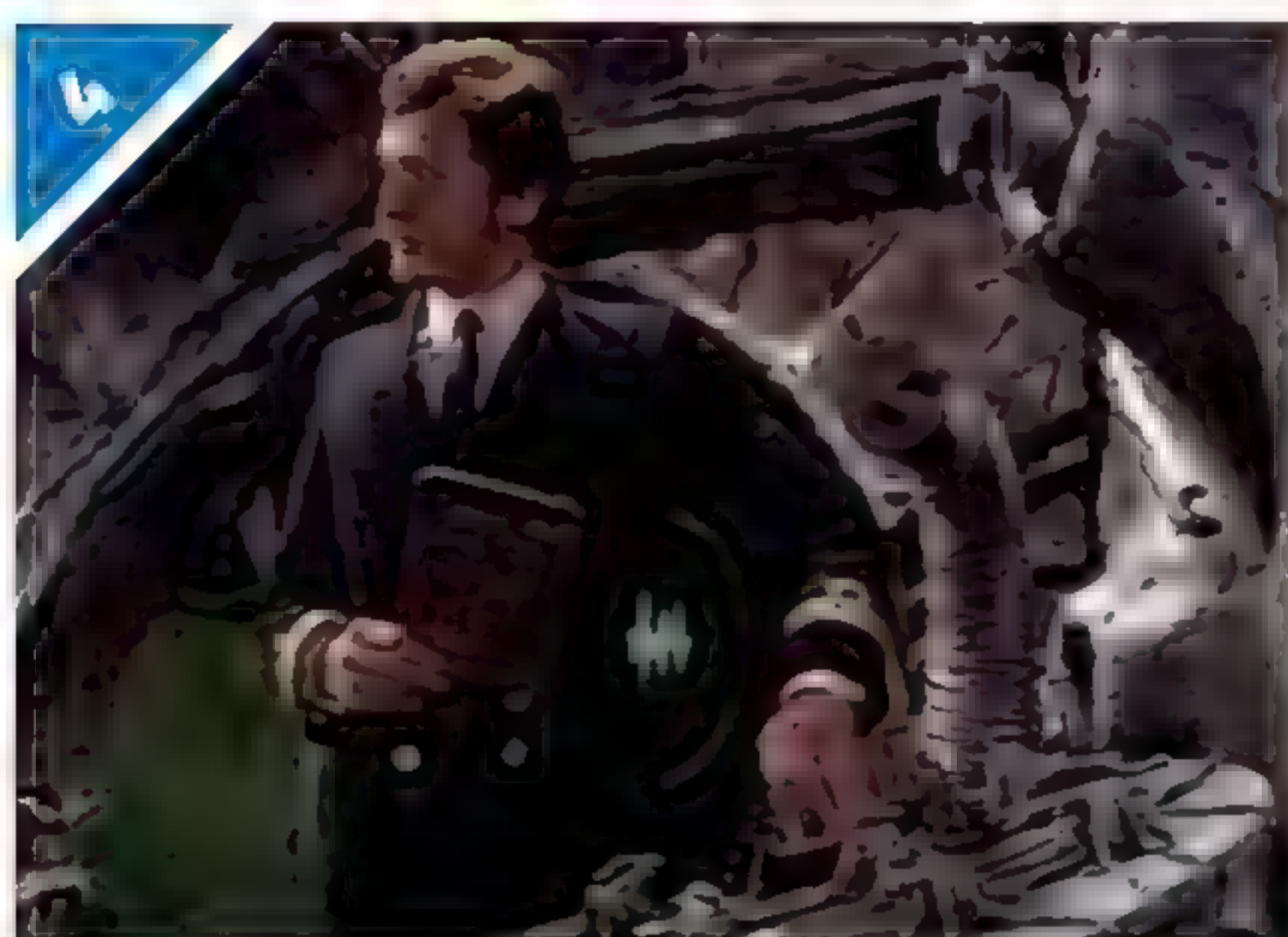
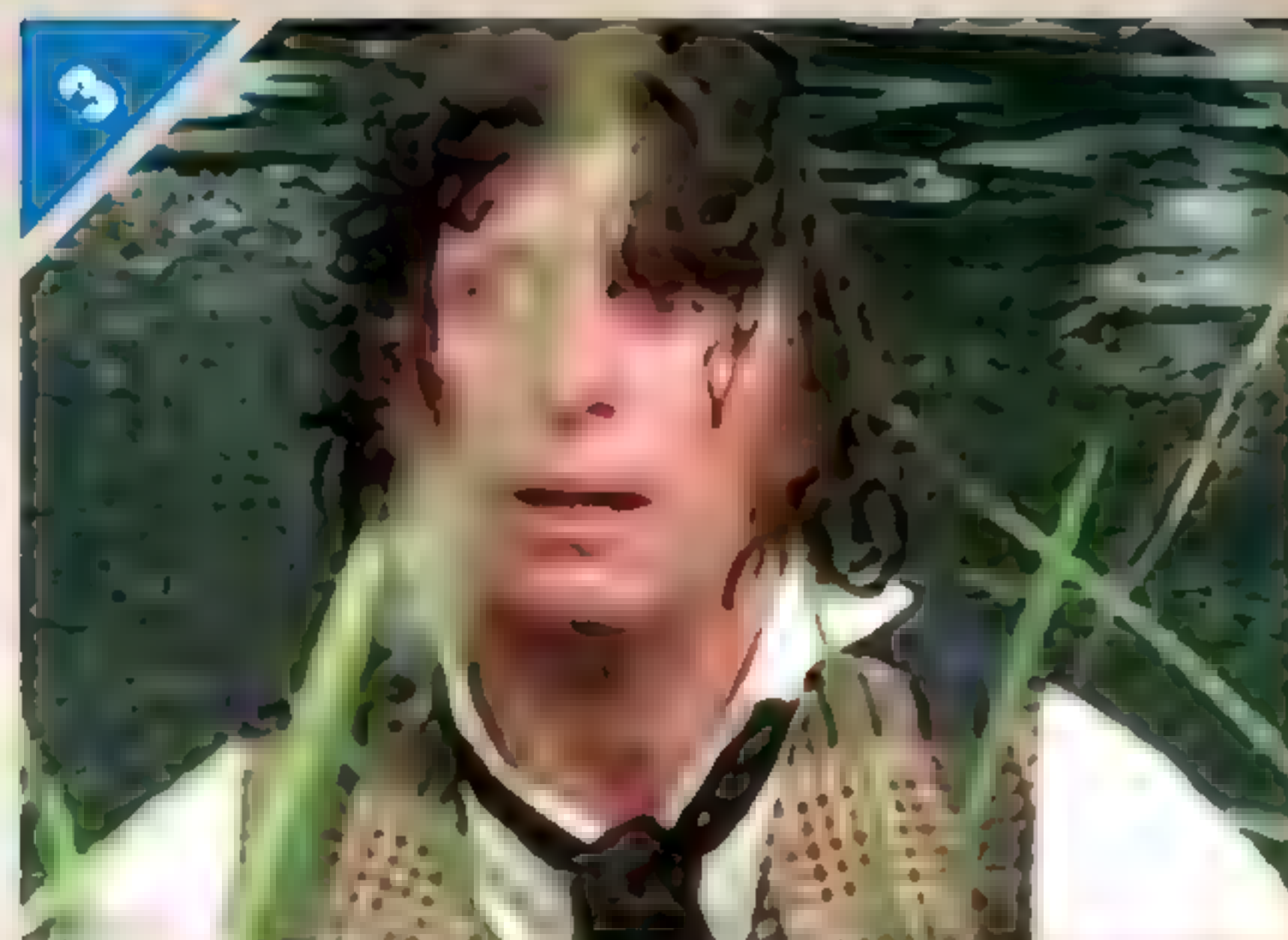
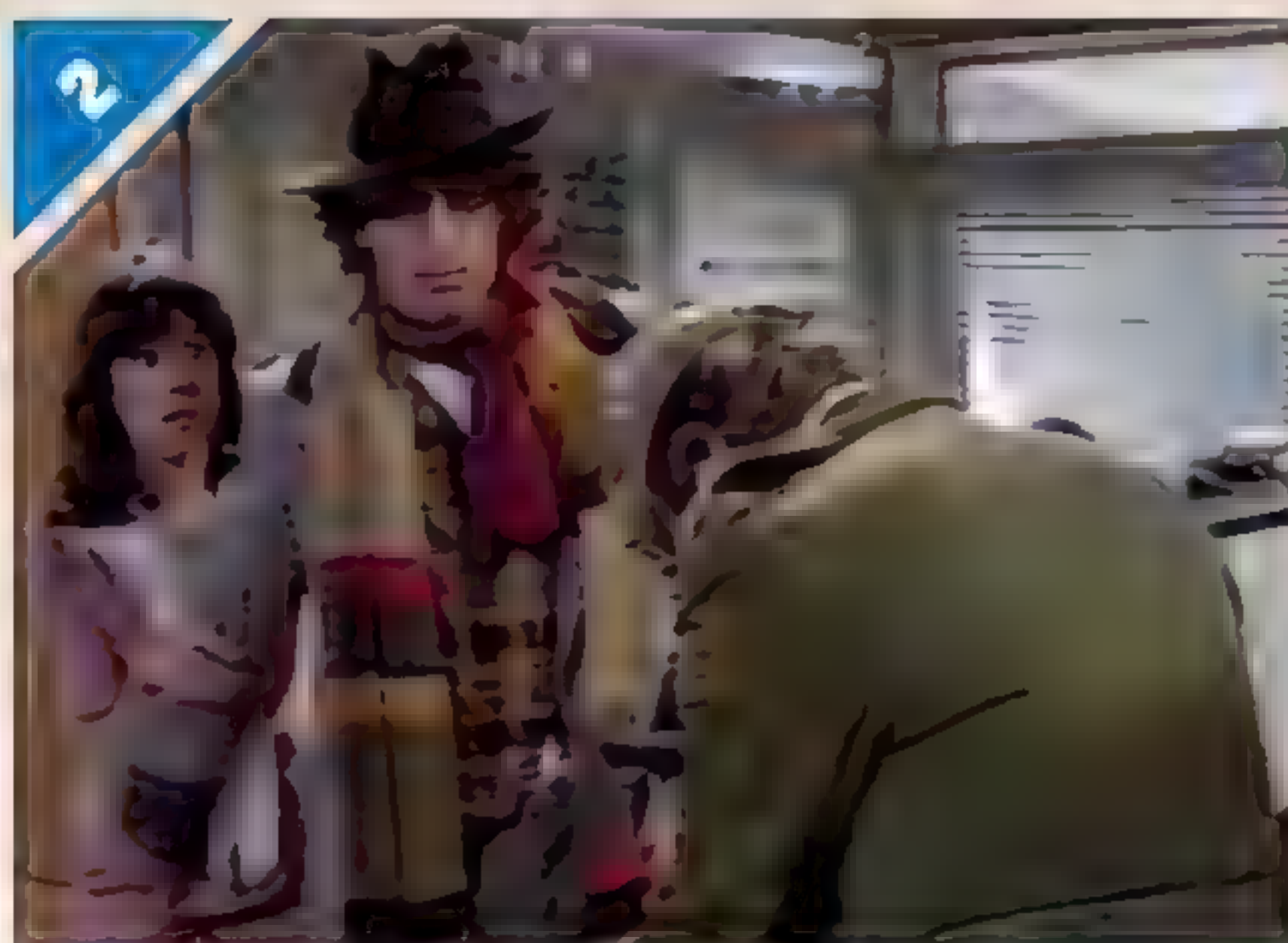
The Doctor heads to the Space Defence Station while Sarah tries talking to the pub landlord who advises her to go. She returns to the TARDIS but as she puts the key in the lock she notices a coffin-like object nearby. When she investigates it, the TARDIS dematerialises – and the coffin-like object opens to reveal a man. [4] He attacks Sarah and she flees.

In the Space Defence Station a man with an eyepatch, the astronaut Guy Crayford, is informed that movement has been detected in the complex. The Doctor wanders into his office and Crayford holds him at gunpoint. The Doctor makes his escape by jumping from the roof of the building [5] only to be recaptured.

He is locked in a cell. Sarah comes to release him, unaware that she is being observed... [6]







## PART TWO

**A**n alien called Stygggon informs Crayford that there is a second “random unit” in the cell area. [1]

Sarah frees the Doctor and when an alarm sounds they hide in a closet. Sarah tells the Doctor that Crayford was killed when his experimental space freighter was lost in deep space.

Crayford assures Stygggon that the station is being thoroughly searched. Stygggon insists that when the Doctor and his companion are found they must be kept alive for analysis.

The Doctor and Sarah attempt leave, however they are intercepted by RSM Benton. As Crayford cancels the order to kill, Benton slumps forward and the Doctor and Sarah make an escape. [2]

They return to the wood, pursued by soldiers with guard dogs. Sarah hurts her ankle so the Doctor takes her scarf to

draw the dogs off. He submerges himself in a river so they lose his scent. [3]

Sarah is captured and strapped to a table in Stygggon’s laboratory. Under Stygggon’s command, Harry Sullivan begins analysing her memory print. [4]

The Doctor reaches the pub and tries to call London, but the landlord explains that the lines are down.

Stygggon observes the Doctor with interest, while his fellow Kraal, Chedaki, is concerned that if the androids could be used against them it could jeopardise their invasion of Earth. [5]

The phone in the pub rings and the Doctor answers it. It’s Sarah, telling him to meet her at the store. She has escaped! The Doctor meets her and is quick to realise something is amiss when she enjoys a drink of ginger pop.

The Doctor and Sarah return to where the TARDIS landed. The Doctor explains that they’re not on Earth, that the trees are artificial and that she is an android. He knocks her down and her face falls off! [6]



## PART THREE

**C**hedaki admonishes Styggron for conducting a foolish experiment. Styggron informs him that the village and the Doctor will shortly be destroyed. Sarah remains their prisoner; believing her to be unconscious they leave her unattended and she escapes.

The android villagers are evacuated into the Kraal base. [1] Sarah sneaks out.

Styggron finds the Doctor in the village. He is seized and tied to a memorial cross with a matter dispersal bomb at his feet. [2] After Styggron has gone, Sarah releases the Doctor and they run into the Kraal base and seal the blast doors as the bomb explodes. [3] But they are captured and locked in a cell.

The Doctor tells Sarah they are on the planet Oseidon and that the fake village was an android training ground. Crayford enters and gloats that the plan is for him to return to Earth in his rocket, preparing

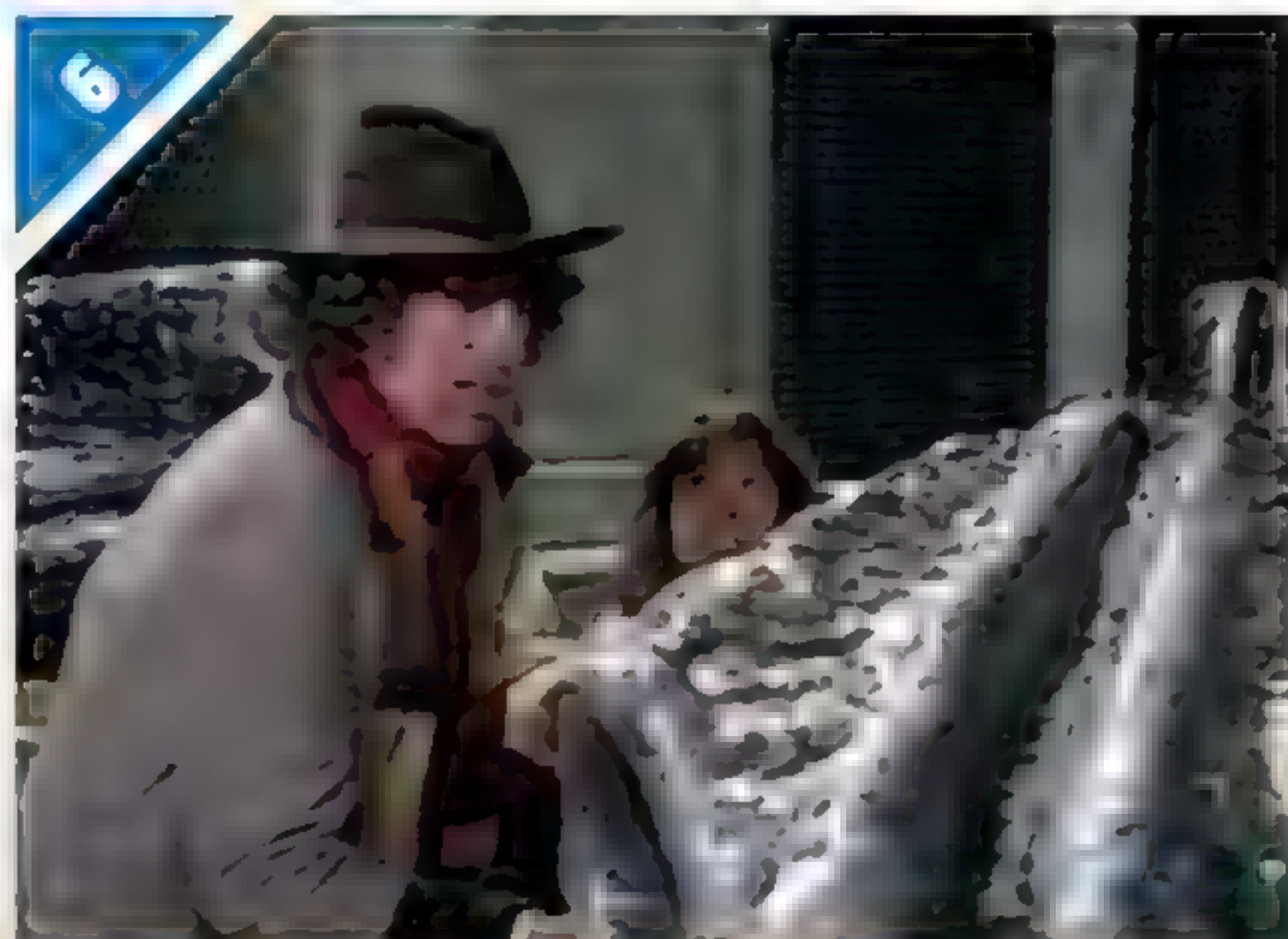
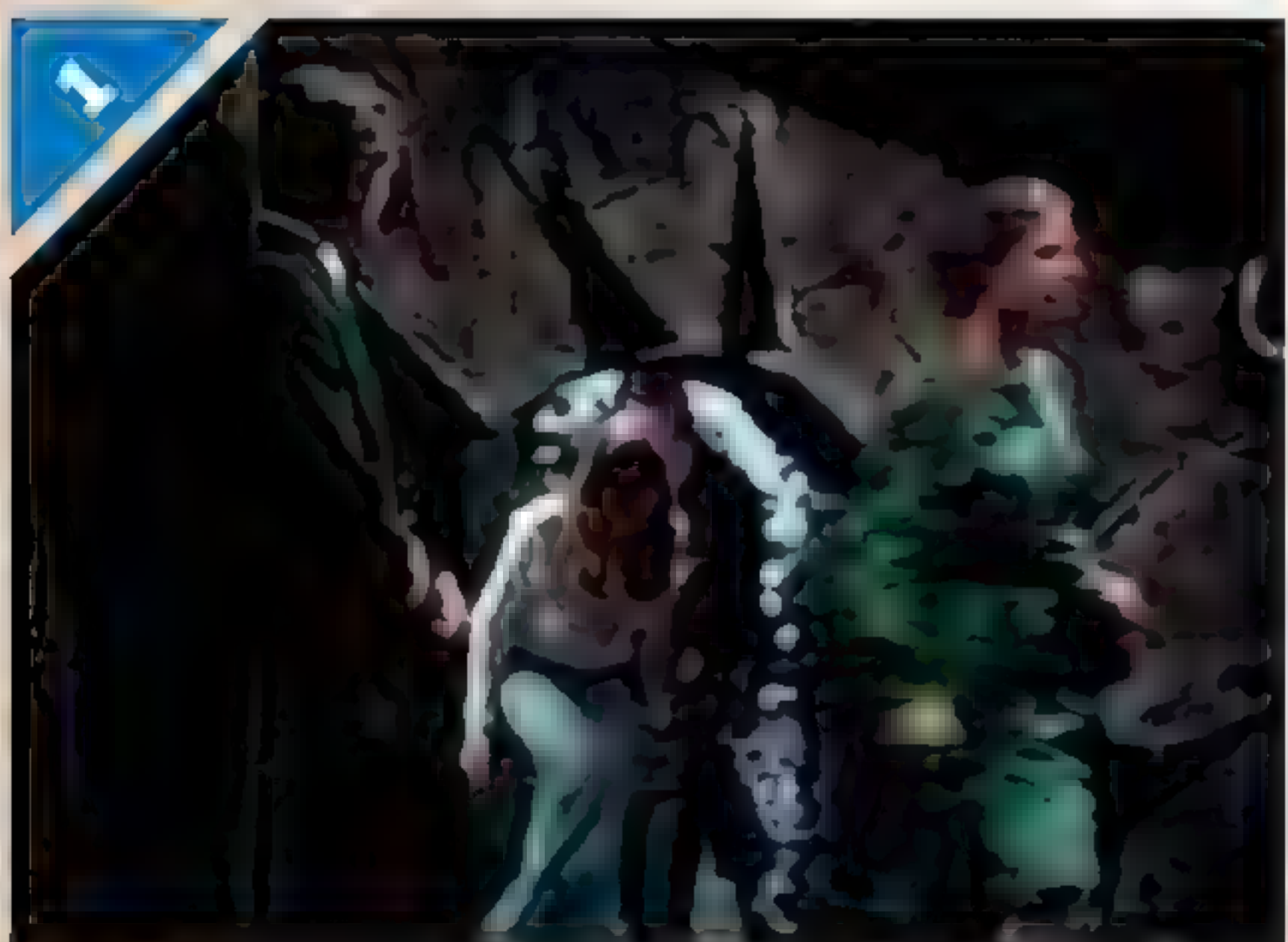
the way for the Kraal invasion fleet. He wants revenge after he was left to die in space, only to be saved and reconstructed by the Kraals – apart from his left eye. [4]

Styggron supervises the Harry android as it adds a drop of a virus to a jug of water.

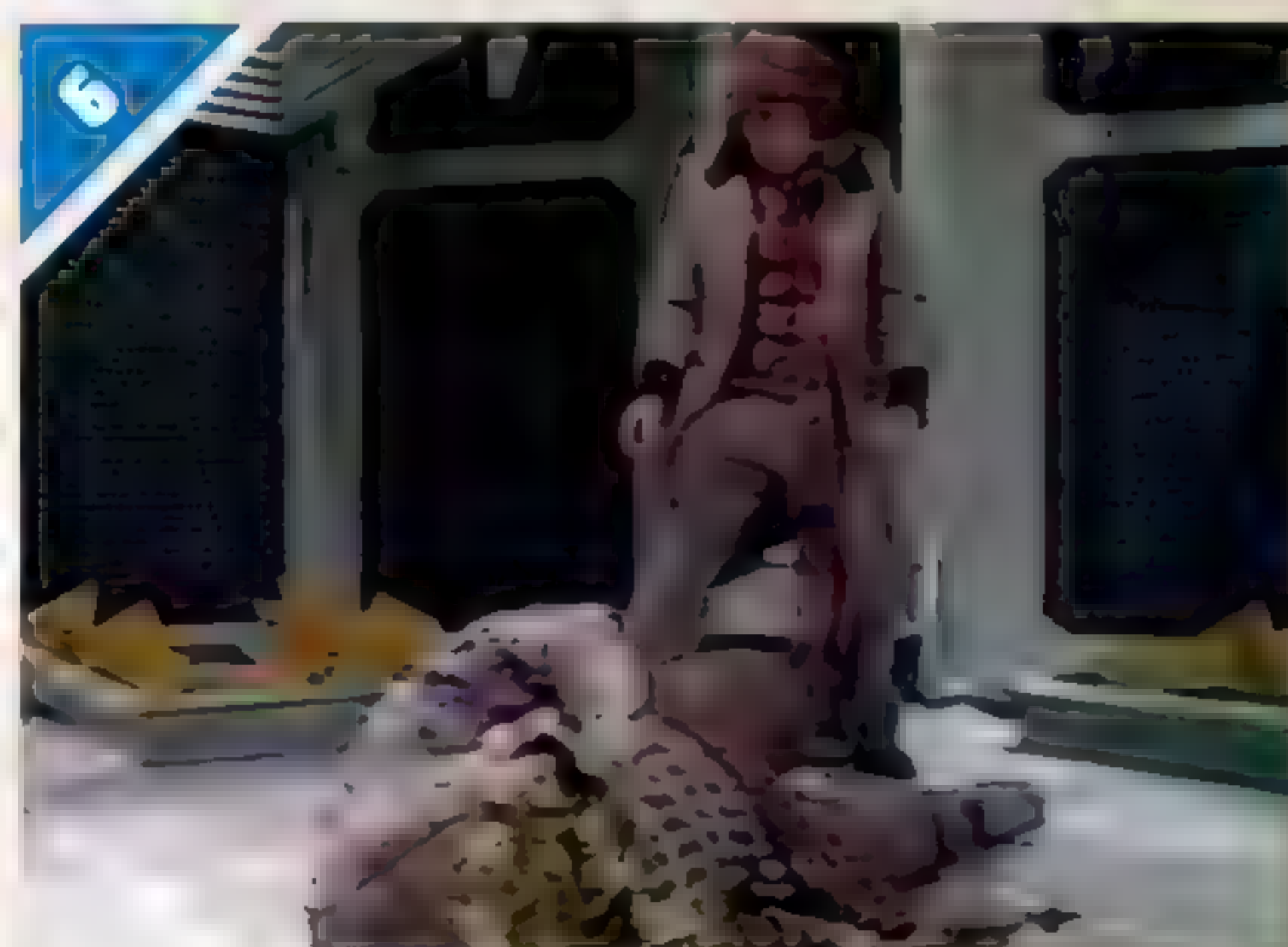
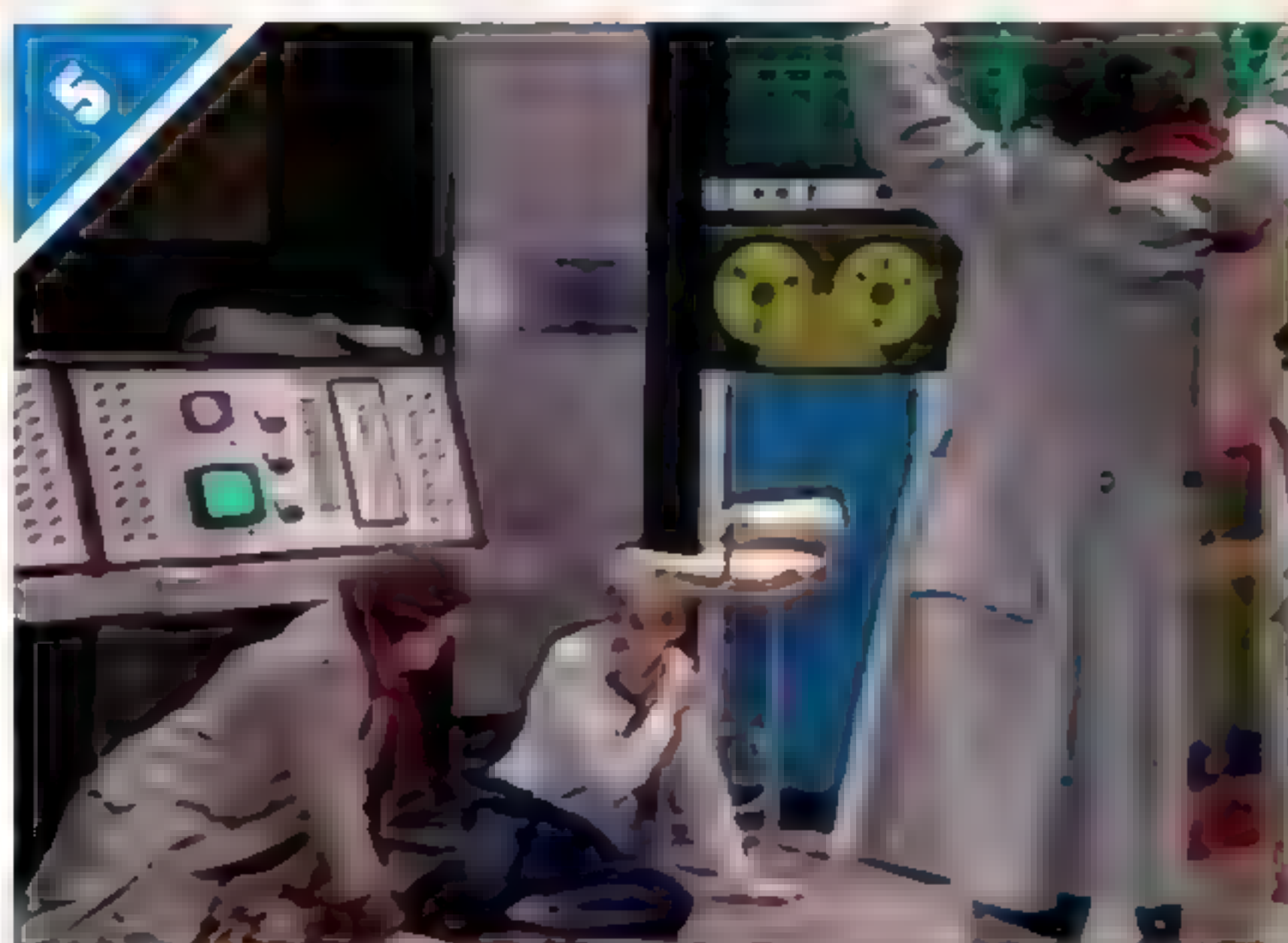
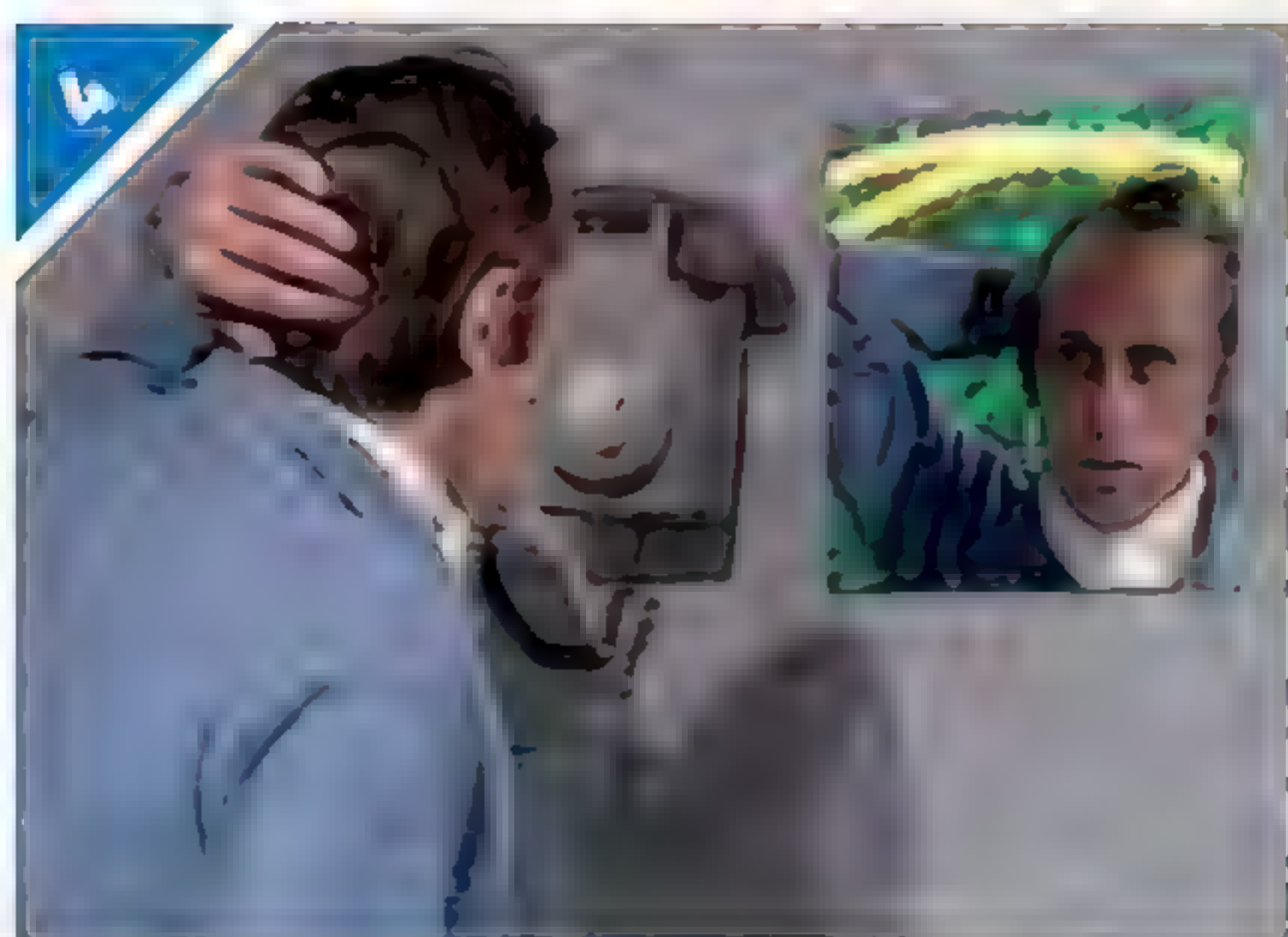
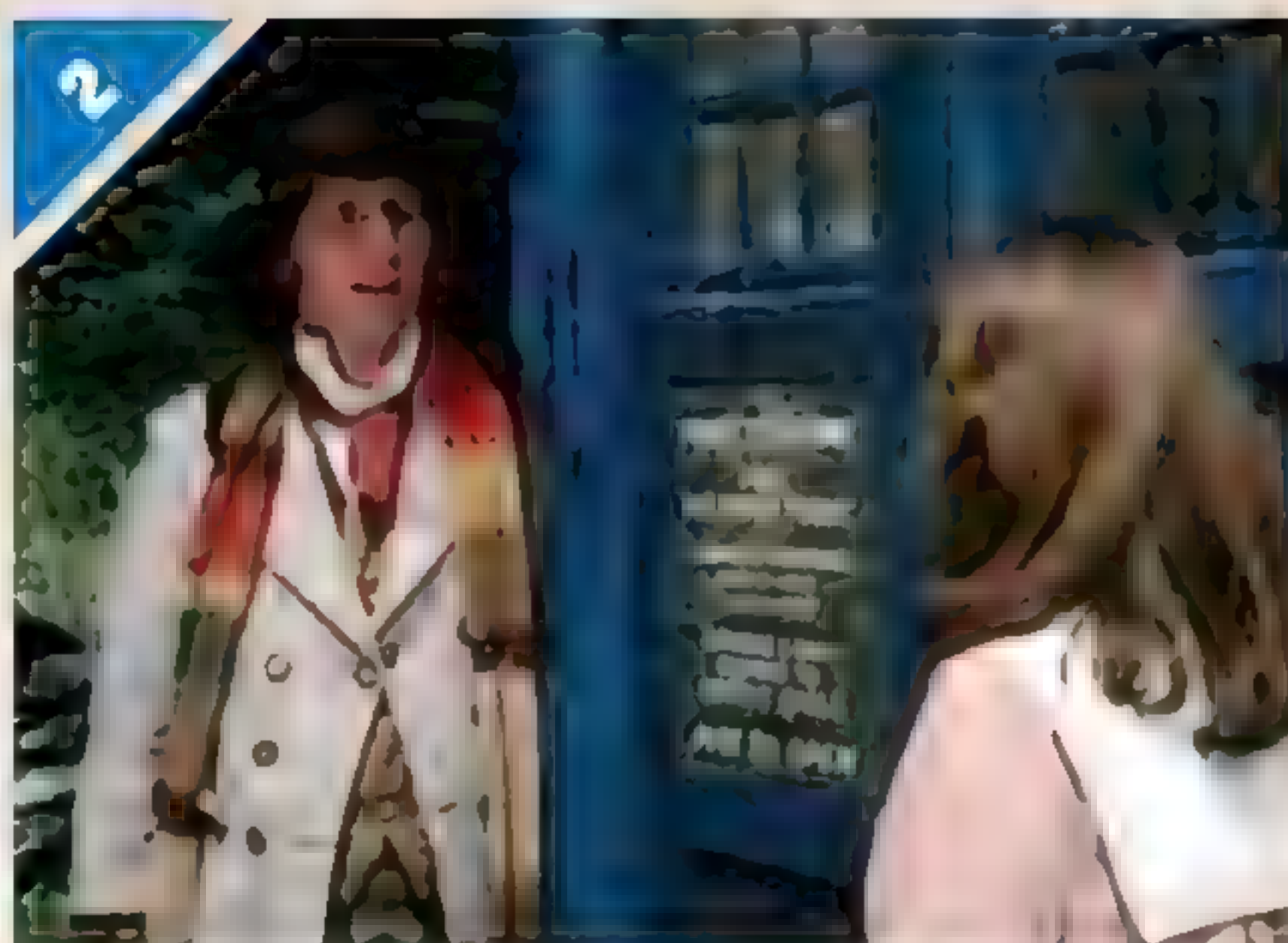
The Doctor unscrews a floor plate to reveal a power conduit. 'Harry' enters, bringing them food and the poisoned water, then takes the Doctor away. The Doctor is secured to the table in Styggron's laboratory and Styggron begins transferring his knowledge into their data banks. [5]

Sarah tips water on the floor by the cell door and when an android soldier enters, she electrocutes it. Styggron goes to Crayford's rocket enabling Sarah to sneak into the laboratory and release the Doctor.

The final countdown begins for the rocket to take off. The Doctor and Sarah break in and climb into two of the coffin-like pods as the rocket launches... [6]







## PART FOUR

**S**arah blacks out from the acceleration. When she comes around, the Doctor tells her that just before the rocket begins re-entry, the pods will be ejected from the rocket – with them inside!

The rocket is beamed to Earth orbit, where it is detected by the crew in the real Defence Station. Colonel Faraday gives the real Benton and Harry the good news. [1]

The Doctor's pod lands in a quarry. He emerges to look for Sarah.

Back on Earth, Sarah finds the TARDIS and encounters the Doctor's android replica before fleeing. [2]

Crayford's rocket lands near the Defence Station and Harry and Faraday take the lift up to the rocket. The Doctor enters the station and demands that they call Harry back from the rocket, and the lift descends. The Doctor then designs a circuit to jam every electrical device in the area.

Harry and Faraday return and the Doctor goes with them to Faraday's office. They turn out to be androids and the android Doctor appears in the doorway – but the Doctor escapes by diving out of the window! [3]

The Doctor returns to the scanner room, where a scientist is about to switch on the jamming circuit when he is shot by the android Doctor. Crayford is appalled. The Doctor tells Crayford he's been brainwashed and, sure enough, when he removes his eyepatch he still has his left eye! [4]

After a struggle, the Doctor activates the jamming signal and his android freezes. [5]

Sarah finds the real Harry and Faraday in the rocket. Styggren discovers her and threatens to release the virus. The Doctor then arrives; he punches Styggren and the virus is released. [6] Succumbing to the virus, Styggren shoots the Doctor – who turns out to be the android.

The real Doctor and Sarah return to the TARDIS, ready for new adventures.



# Pre-production

**A**fter an absence from *Doctor Who* of several years, Terry Nation – famed creator of the Daleks – returned to write for the series in 1973 with *Planet of the Daleks* [see Volume 20]. After an oversight in obtaining clearance for his creations to feature in *Day of the Daleks* it was mutually agreed that he should continue to write a Dalek story each series under the Barry Letts/Terrance Dicks producer/script editor partnership. By 1974, Robert Holmes had fully replaced Dicks as script editor, and after developing the concepts of *Genesis of the Daleks* [1975 – see Volume 23], suggested that Nation work on a storyline for *Doctor Who*'s 1975/6 series which used a new race of monsters. “We were trying to get Terry Nation to write a story with a new menace with, in the back of our minds, the thought that we might bring them back,” recalled Philip Hinchcliffe in the fanzine *Shada*.

**Right:**  
Don't look  
down, Sarah!



Throughout 1974, Nation had been developing a new BBC drama series called *Survivors* which looked at life in England after a virus wipes out most of humanity. He wrote several episodes of the show's first series, which made its début shortly after *Genesis of the Daleks* ended transmission. Already, Nation saw a rift between his view of *Survivors* and those of the producer, Terence Dudley. Instead of writing more scripts, he opted for a novel based on the series, and more stories for *Doctor Who*.

## Serial discussions

**H**olmes commissioned Nation for a storyline, *The Enemy Within*, on Friday 29 November with a target of Friday 6 December, which the writer delivered on Wednesday 11 December, with two further storylines, *Return to Suknan* and *The Kraals* – as *The Enemy Within* was now named – following in early 1975.

It was the second of these additional storylines that Holmes decided to develop for the 1975/6 series and *The Kraals* was commissioned to the script stage on Thursday 27 February 1975 with a target delivery date of Monday 14 April. Hinchcliffe arranged for a ‘high fee’ on the scripts as a ‘personal favour to Terry Nation’, but noted that there would be no extra money available if rewrites were needed.

Shortly after commissioning, Hinchcliffe wrote to Nation on Monday 3 March to confirm that both Nation and Robert Holmes were happy after their recent chat about the serial and that he looked forward to seeing the scripts as soon



**Left:**

The Doctor wonders if he has enough for an ice cream.

as possible. However, Hinchcliffe asked the writer to reduce the film content of his storyline to around five minutes per episode. Also, Sarah should be made more adventurous with her role being increased at the expense of Harry Sullivan, while the Doctor should be made the centre of all the action.

In part, the story was inspired by the idea of espionage training centres in different countries where agents were coached to the extent that KGB agents could become perfect Englishmen to infiltrate another community as 'sleepers'. This time though, the picturesque little English village would be constructed on an alien world instead of in the Soviet Union, and trainees would be duplicates of real people. Hinchcliffe was keen on the android aspect of the show, since robotics was an area that he felt *Doctor Who* should explore further.

In an earlier outline for the story, in Part Two the Doctor believed the village and Defence Station had been taken over by the Dominators: 'The Doms are an alien race possessing incredible mesmeric powers. If one has landed in the area he may be the precursor of an invasion force.' In this version, the Doctor used stink bombs to distract the UNIT soldiers pursuing him and Sarah.

One of Nation's favourite ideas for the initial set of mysteries the script provided was the discovery of a corpse that only had brand-new coins in its pockets. Indeed, the deserted village and seemingly hypnotised villagers in Part One of the story set against the realistic backdrop of Devesham

### Connections: Dalek-free zone

► *The Android Invasion* is only one of two *Doctor Who* serials written by Terry Nation not to feature his most famous creations, the Daleks. The other was the First Doctor adventure *The Keys of Marinus* [1964 - see Volume 2].







**Above:**  
Friend or foe?  
Human or  
android?

evoked more of the offbeat adventure feeling associated with *The Avengers* and *Department S*, two 1960s film series on which Nation had worked.

The other familiar element of the story was that of doubles, a tried and tested concept in adventure fiction since its origins, and also a mainstay of film and television trickery. Indeed, Nation had used the idea of a robot Doctor

before, in 1965's *The Chase*. An aspect of the script dropped before production was Nation's idea that the android doubles should be mirror images of the originals. It was this fact that helped the Doctor guess that 'Sarah' was a fake in Part Two, since she buttoned her jacket on the wrong side, as well as Harry wearing his medals on the wrong side of his blazer. Although Nation had hoped that this could be achieved using mirror shots, it was decided that this was too

time-consuming (and also implausible) to set up.

UNIT was included in the story, making one of its increasingly rare appearances since the Hinchcliffe/Holmes team had taken control of *Doctor Who*. Hinchcliffe in particular felt that the UNIT concept was tired and had served its purpose, and that the Doctor should gradually break the connections built up with Earth during his exile to become a wanderer in time and space again.

## Hinchcliffe and Letts

**O**n Wednesday 22 January, Philip Hinchcliffe booked Barry Letts, his predecessor in the producer's role, to direct the serial from Monday 2 June to Tuesday 16 September. Letts had directed various *Doctor Who* serials as far back as *The Enemy of the World* [1967/8 – see Volume 11], and because of problems between the Drama and Science Features Department over a Marie Curie biography which he was meant to produce, Letts had been working at the BBC as a script doctor for the Drama Department since leaving *Doctor Who*. He eventually asked head of serials Ronnie Marsh if he could work out his contract as a director before going freelance. Still under contract but with no work, Letts asked Hinchcliffe if he could handle a *Doctor Who* in his old capacity as a director. Letts also toyed with a storyline based on the audition piece he had written for Elisabeth Sladen in 1973, but it was never realised; referred to as 'Time Lord Story' and latterly known as *The Prisoner of Time*, this was commissioned as a four-part storyline on Tuesday 21 January 1975.

As Nation was working on the scripts, on Monday 14 April, Hinchcliffe asked

### Connections: Famous friend 1

► The Doctor claims he was present at the Battle of Malplaquet, which was fought on 11 September 1709 as one of the main battles of the War of the Spanish Succession. While there he had a chat with the Duke of Marlborough – General John Churchill (1650-1722), who was

First Lord of the  
Treasury at the time  
of the battle.





for Graham Oakley to be assigned to the serial as designer. The story was ultimately designed by Philip Lindley.

Nation delivered his draft scripts prior to Tuesday 6 May, the day that Hinchcliffe wrote back, thanking him. However, on Wednesday 28 May, Hinchcliffe wrote again, commenting that the scripts were not right and needed quite a bit of rewriting; there was too much film and also a total of 20 sets which were impractical and costly. The producer also felt that the elements of the story involving the Kraal and 'Sobran' needed to be built up. Finally, Hinchcliffe asked Nation if he wanted to leave Holmes to do these revisions. The final scripts were formally recorded as delivered on Friday 30 May. During this period, on Friday 16 May, Terry Nation was interviewed by Teleri Bevan on *Woman's Hour* on Radio 4, discussing both the Daleks and his new BBC1 series *Survivors*.

On Monday 9 June, Hinchcliffe approached Dudley Simpson to score the serial at Letts' request. Simpson was formally commissioned on Monday 23 June.

It seems that Nation agreed to Robert Holmes' rewriting of the scripts, and on Friday 4 July, Hinchcliffe sent Nation rewritten versions of his scripts, now under

the title *The Enemy Within*, with the Kraal side built up. There were a few differences between Nation's original storyline and the finished teleplay. One idea dropped at a very early stage for practical reasons was when the Doctor and Sarah stepped through an invisible barrier around the woods to suddenly find themselves on the barren surface of Oseidon. The UNIT soldier, Corporal Adams, was originally Private Richard Adams, a regular army soldier. The android in the canister by the TARDIS in Part One that attacked Sarah was originally a woman, not a man. Benton was still a sergeant – his rank prior to his promotion in *Robot* [1974/5 – see Volume 22], and in Part Two 'Sarah' arranged to meet the Doctor at the old mill outside Devesham, not the Post Office. Also, at the end of the story, the Doctor discussed with the Brigadier how the invasion fleet should be dealt with. Since the Kraals could not take any more radiation, it was suggested that 20 or 30 nuclear missiles be exploded just above the atmosphere to create a belt which they would not dare penetrate. The Doctor then decided it was time for a bicentennial pick-me-up and departed with Sarah for a galactic holiday resort.

In the scripts themselves, the UNIT Corporal was named 'Richard Adams. In his early twenties, wearing the uniform of a private in the British Army... He seems to be in an almost trance-like condition... As he moves, his left leg drags in slight limp.' The android mechanics were introduced as 'Four figures in high-necked white overalls. 'The Mechanics'. They wear helmets and dark visors. We go very close on one of

### Connections: A rhyme a day

► The Doctor picks a direction using the words of the counting rhyme *Eeny, Meeny, Miny, Mo*, which is said to have its origins in the nineteenth century. Sarah's suggested alternative, *Fi, Fi, Fo, Fum*, appeared as early as 1596 and appears in *King Lear* and the fairy tale *Jack and the Beanstalk*.



#### Left:

What evil lurks within the sinister pod?



**Right:**

Sarah sets the sonic screwdriver to 'pruning'.

**Far right:**

Styggron out for some fresh air.

the extended fingers to show its tip is the mouth of a tube – the barrel of a gun. There is a flash and a wisp of smoke from the fingertip.' Later on, Sarah saw a mechanic opening his visor to reveal that, 'The creature is apparently headless.' The object in which Sarah found 'a woman, middle-aged, neatly dressed, is lying with her eyes open' was 'an oddly shaped 'rock'. It lies in two halves... about eight feet long.' After Sarah pulled herself away from her attacker, 'The woman starts to leave the canister, eyes fixed on Sarah.' At the end of the episode, 'Behind [Sarah] a panel opens in the wall. A pair of alien eyes are watching her. It is Styggron, leader of the Kraals.'

The Kraals were vaguely described in the script for Part Two: 'A suggestion of an insect-shell back hunched towards the lens for when Stygron is talking to Crayford'; 'Stygron' was a frequently used spelling in the camera script. Chedaki was 'the Kraal Commander.'

In the village, the Doctor was about to use the phone box when he heard the approach of an Army ambulance driven by Adams and hid behind the bush-shelter. In the script, it was the fact that the androids were mirror images which alerted the Doctor to Sarah being a fake in the climax of Part Two; he commented: "I began to suspect when you buttoned that jacket.

You're a mirror-image Sarah like the mirror-image Harry – with his medals on the wrong breast." To replace this, all the material about Sarah saying that she disliked ginger pop and then her double drinking it later on was added. When 'Sarah' tried to run, she 'trips, hits the ground and rolls over. The front of her face falls off and bounces across the turf... We zoom in on the wire and



transistors packed into the human-like skull cavity.'

In Part Three, it was suggested that the Doctor was fastened to a bird bath or sundial: 'If he is secured to, say, a clothes post, [Sarah] will bring him a pair of steps so that he can climb high enough to lift his arms over the top.' A 'concretised plastic garden ornament' was suggested. In Part Four, the defence centre staff members were referred to simply as 'Tech One', 'Tech Two' and 'Tech Three' and were later renamed Grierson, Matthews and Tessa. The stage directions for Colonel Faraday still referred to 'Brigadier Faraday'. When Styggron died, 'His body contorts, starts to dissolve under the attack of the virus.' When the Doctor recovered in Part Three, he quoted from Lewis Carroll's *Alice's Adventures in Wonderland* but substitutes the names of the characters from Anton Chekhov's play *The Three Sisters*.

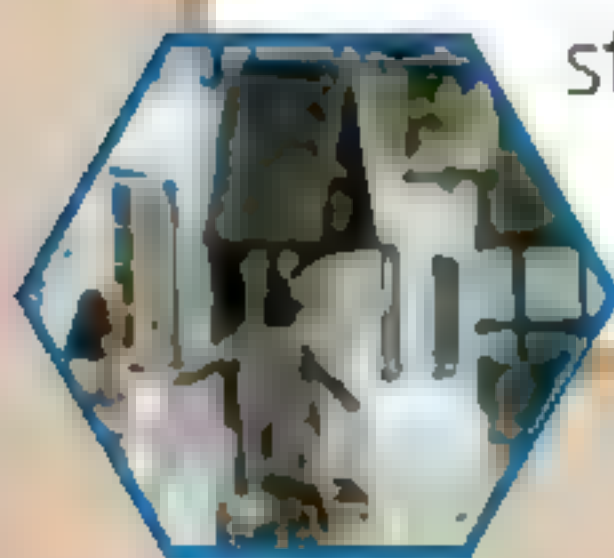
During the pre-production period, it was confirmed that Nicholas Courtney would not be available to reprise the semi-regular role of Brigadier Lethbridge-Stewart, a part he last played in *Terror of the Zygons* [1975 – see Volume 23]; the actor was appearing in *The Dame of*

**Connections:  
Time please!**

▶ The pub seen in the village setting is named the Fleur De Lys – and was the real name of the pub as opposed to a fictional creation.

The pub is still in the village of East Hagbourne and

still called the Fleur De Lys!





*Sark* which opened at the Norwich Theatre Royal on Monday 7 July prior to a tour and then a transfer to Toronto in October. As such, actor Patrick Newell, best-known as Mother in *The Avengers*, was contracted to play Colonel Faraday on Friday 4 July, booked for studio sessions on the serial. This was a very late change, with scripts still making reference to the Brigadier – indeed, Faraday would have the rank of Brigadier with a last-minute change to Colonel prior to recording.

Letts' team began searching for suitable locations for filming on the serial: Harwell was the subject of a recce by the team on Wednesday 9 July, followed by Didcot on Monday 14, the quarry and woods on Tuesday 15 and East Hagbourne in Oxfordshire on Friday 18.

On Monday 14 July, the serial was given its final title of *The Android Invasion*, although the film shot list still referred to *The Enemy Within*, as did the Drama Early Warning Synopsis and the Synopses for the Deaf.

The Kraals were basically humanoid in form and had detailed masks that allowed the actors' eyes to remain visible and retain realistic jaw movement. Although Terry Nation's script referred to the Kraals as insectoids, the final design opted instead for large, rugged animals with tough rhinoceros-like skulls. Actor Martin Friend was cast as Styggron (originally spelt Stygron), the only Kraal seen on location in East Hagbourne, since he was an old associate of Barry Letts from his acting days (they had toured together in *The Caine Mutiny Court-Martial* in 1957), and had the effective vocal presence needed for the masked monster role. Two additional Kraal heads were also made, for Marshal Chedaki and a Kraal chargehand, who would both only appear in the studio-based work. ■





'STUNT PERFORMER TERRY WALSH  
STOOD IN FOR TOM BAKER IN THE SCENE  
WHERE THE DOCTOR LEAPT DOWN FROM  
THE ROOF.'

# Production

**L**ocation shooting on 16mm film took place from Monday 21 to Friday 25 July 1975, with film cameraman Len Newson's crew working at venues in Oxfordshire. The woodlands and quarry shots were executed between Hinksey Hill and the A34 on the Oxfordshire/Berkshire border, while other woodland and river scenes used a tributary to the Thames that flowed through Bagley Woods at Radley.

Tom Baker and Elisabeth Sladen had only completed work on *Planet of Evil* [see page 6] a week earlier. As the Doctor, Baker now sported a tweedy coat instead of his original red jacket which he had worn up to *Planet of Evil*, or the longer maroon coat from *Pyramids of Mars* [see page 34]; a new

scarf like the original was also created to be worn by the fake Doctor in sequences requiring two versions of the Time Lord, but this was only 10-feet long rather than the 13 feet of the original. Since completing *Planet of Evil*, Baker recorded an edition of *Wogan's World* at BBC Birmingham on Thursday 17 July.

The first day of shooting from 10.30am to 6pm consisted of all the material for the exterior of the Space Defence Station, mainly for Parts One and Four as the Doctor and Sarah moved around the complex's grounds. A futuristic building was needed, and the one selected was the Harwell Atomic Research Establishment in Oxfordshire, part of the National Radiological Protection Board. In fact the establishment was so new that it had not

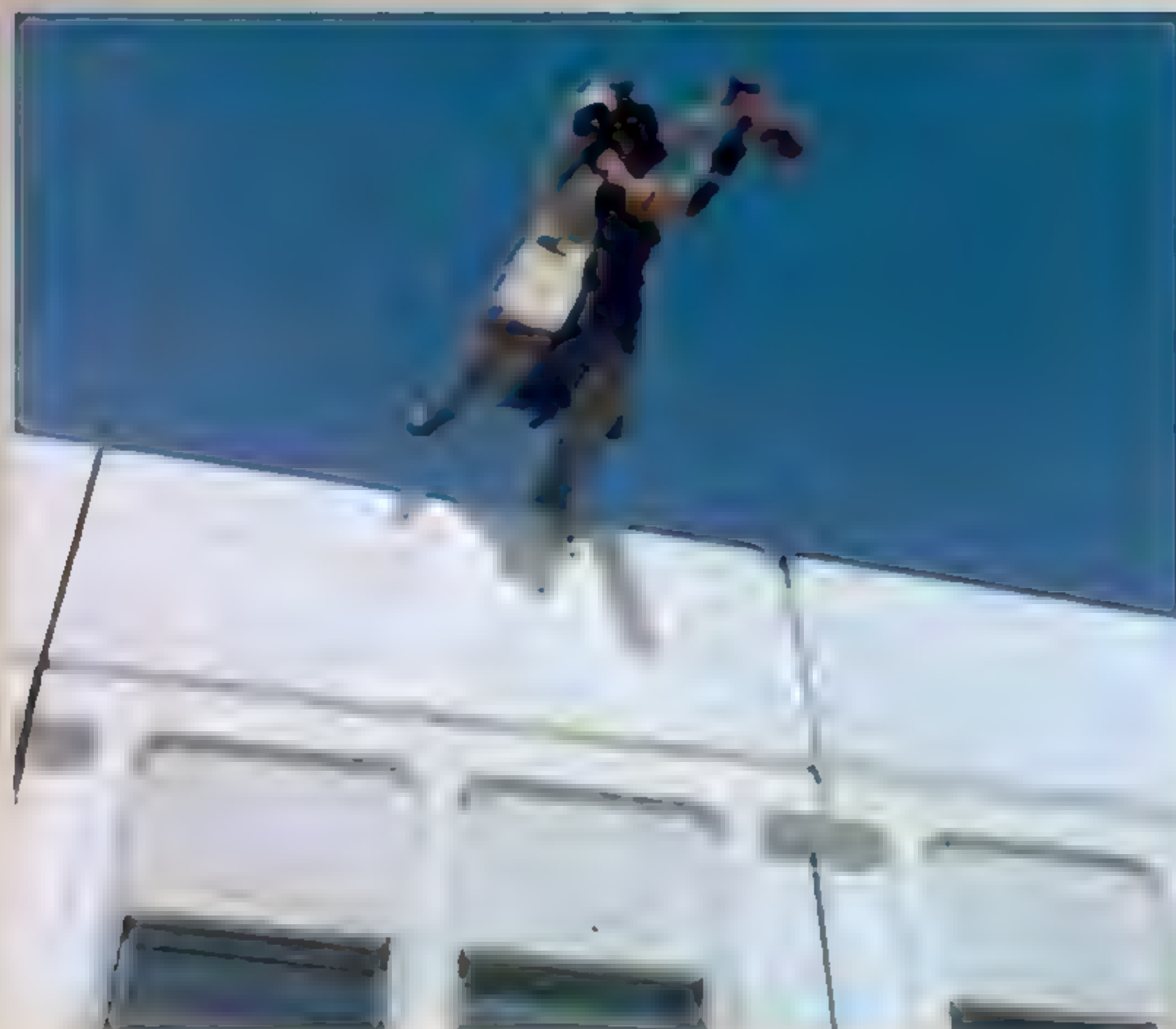






## Right:

Look before  
you leap,  
Doctor!



actually opened at the time. For the shoot, the crew was based at The Crown and Thistle in Abingdon for the week. Baker was unwell, and had a sore throat on the film sequences.

On this first day, stunt performer Terry Walsh stood in for Tom Baker in the scene where the Doctor leapt down from the roof in Part One, although he sustained minor injuries. Baker preferred to do his own stunts wherever possible though, and handled the other action sequences in the serial.

## Connections: Shipping news

► The Doctor thinks the deserted pub interior is like the *Mary Celeste*, the American merchant ship found drifting, with no crew, in the Atlantic on 4 December 1872. The Doctor himself was partly responsible for this mystery when the TARDIS landed on the ship in *The Chase* [1965 – see

Volume 5] – closely followed by the Daleks!



On Tuesday 22, the first location of the day at 9am was Worsham Quarry for the scene of Sarah and the Doctor examining the ‘dead’ Adams in Part One, and then of the Doctor emerging from his canister in Part Four. Stuntman Max Faulkner was cast as Corporal Adams so that he could take on much of the more physical aspects of the role himself. Faulkner, who had been a stunt artiste on series such as *The Prisoner* and *Department S*, had been involved with *Doctor Who*

since *The Ambassadors of Death* [1970 – see Volume 15] and had appeared in various stories, with Barry Letts casting him as Second Guard Captain in *Planet of the Spiders* [1974 – see Volume 21] Parts Four and Five.

The shot of Sarah falling over the precipice of the quarry in Part One was on a shallow slope of grass, and clever camera angles then made Lis Sladen’s predicament seem more dangerous than it really was. The landing of the space shells in the quarry used a lot of smoke from smoke canisters to obscure the arrival of one of the pods containing the Doctor.

Following work at the quarry, the crew then moved to the pond area of Tubney Wood (forestry land owned by Magdalene College, Oxford) in the afternoon to film the Doctor hiding in the pond in Part Two, Sarah being attacked by the man in the canister in Part One, and Sarah meeting the fake Doctor at the TARDIS in Part Four. It was here during the hunt sequence that Tom Baker, still insistent on doing his own stunts wherever possible, performed a scene submerged in the stagnant pond water. Swallowing an amount of the water, he had to be taken to the local hospital and have his stomach pumped! The TARDIS prop had been patched up again and repainted as well as being fitted with a new door lock to allow the Doctor’s ankh key to be inserted. Work was scheduled to wrap at 6pm.

Filming continued at Tubney Wood from 9am to 6pm on Wednesday 23 July for scenes of the Doctor and Sarah encountering the mechanics and Adams’ fall in Part One, the soldiers hunting the Doctor and Sarah in Part Two and the Doctor and Sarah departing in the TARDIS in Part Four. Two Rottweilers were supplied by dog trainer Joan Woodgate and were handled by Henry



Lindsay and Alan Jennings. Max Faulkner performed Adams' fall into the quarry for Part One – which was edited in slow motion on the final print. One make-up touch required for Faulkner was a scratch on his face from brambles as he marched zombie-like through the woods in Part One, indicating that the Kraal androids were very sophisticated!

## In the village

**T**he TARDIS prop landed in a woodland clearing, where shooting was conducted with and without the craft for all four episodes. On emerging from his ship in Part One, the Doctor produced the working prop of an energy detector with a registering needle dial.

The four white-clad android service mechanics principally featured in the woodland sequences of Part One. The costumes were simple white overalls with helmets from stock (of the sort seen in episodes such as *Mission to the Unknown* and prior to that in the ABC *Pathfinders* serials) fitted with dark visors, so the faces of the extras underneath could not be seen. A couple of plaster hands with fitted flash charges were

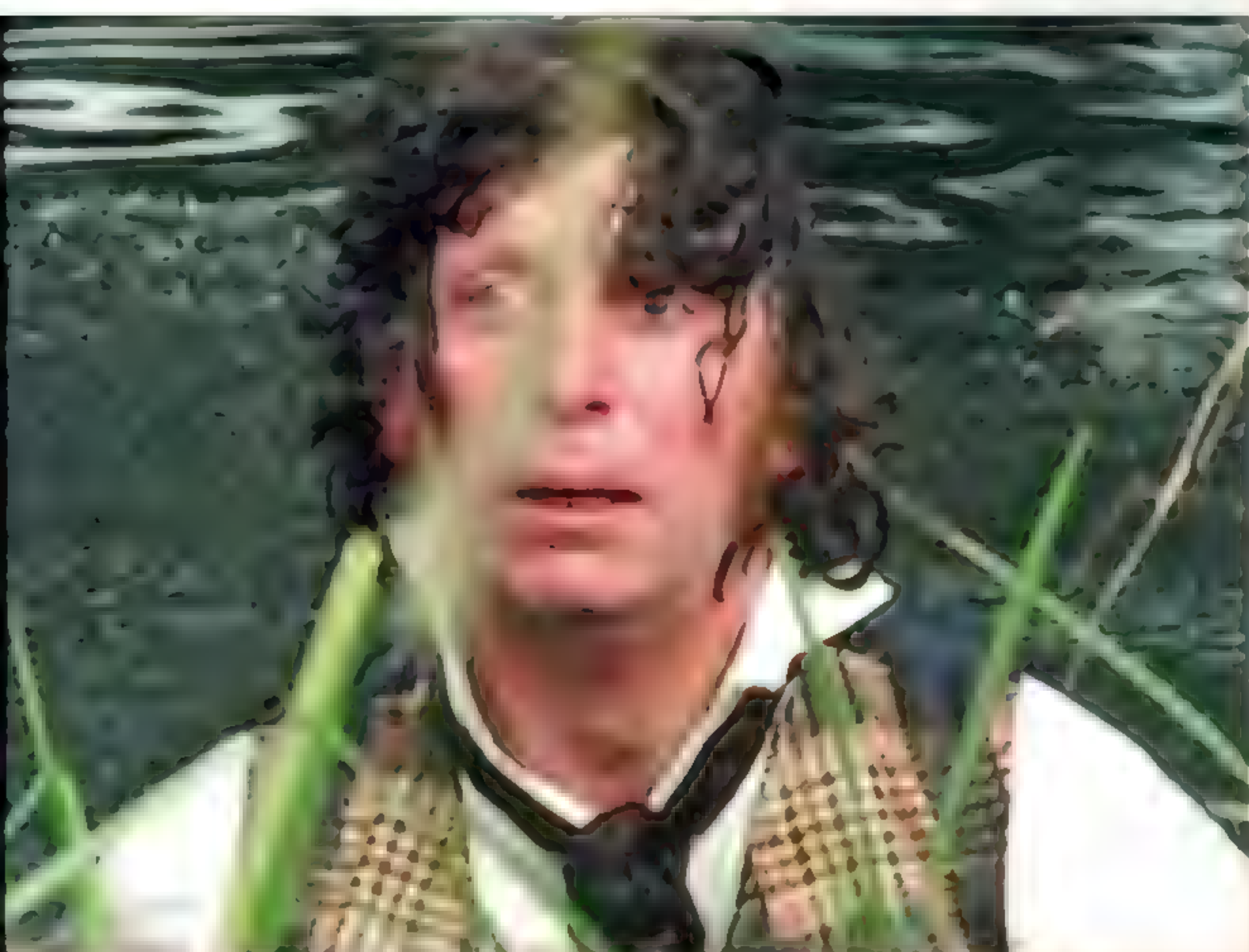
made for close-ups as the mechanics fired after the Doctor and Sarah, but in long-shots fake finger extensions with charges were placed on the hands of the actors. The use of flash charges meant that each mechanic could only fire once in each sequence.

The final location filming took place across two days in the village of East Hagbourne, near Didcot from 9am to 6pm on Thursday 24 July. Here, a fake phone box was erected for the Doctor's abortive call to London in Part Two, while the pub retained its real name of the Fleur de Lys. The main shooting involved was for the arrival of all the android villagers by lorry in Part One, and their shorter departure in Part Three. The villagers included Peter Welch as the publican Morgan, an actor who had previously played a sergeant in *The Highlanders* [1966/7 – see Volume 9]. Eleven extras were hired to play the villagers, six of whom were also recalled to later recreate their roles in the pub interior scenes for Part One. Another sequence in Part One depicted Sarah's encounter with a faceless mechanic, and again a puppet torso and head was used in close-up, the visor open to show electronic circuitry, this time without eyeballs. Other filming at East Hagbourne included the Doctor's visit to the Post Office/General Store to find the fake Sarah in Part Two.

The scenes leading up to the evaporation of the training ground in Part Three also used the village square, as the Doctor was tied to the Market Cross by Styggron and two mechanics. The MD bomb was again a moving prop, with a red bar indicator that slid along behind a transparent shield.

### Below left:

Nothing like a refreshing dip in the middle of an adventure.



### Connections: Dear diary

▶ When viewing Part Two of *The Android Invasion* on Saturday 29 November 1975, an unimpressed Kenneth Williams – comedy actor and star of many *Carry On* films – wrote in his diary, “*Doctor Who* gets more and more silly.” There’s no pleasing some people!





## Connections: Famous friend 2

► The Doctor once told Alexander Bell that wires were unreliable. That would be Alexander Graham Bell (1847-1922), who is largely credited with inventing the telephone, a technological marvel unveiled to the world in 1876.



Plastic vines used to bind the Doctor were melted by a gentle heat source off-camera while Sarah directed the sonic screwdriver on screen. Unaware of the location to be used for filming, Nation had only given vague descriptions of the scene in the script, suggesting the Doctor be bound to a sundial or bird bath, but which he could escape by having Sarah help him climb up and slip his

bonds over the top of the object. As the cross was too high to achieve this, the trusty sonic screwdriver was written into the script again.

Towards the end of Thursday 24, the crew then returned to Tubney Wood to shoot scenes such as the cliffhanger to Part Two. Visual effects designer John Friedlander sculpted the face for the Sarah android in this scene. A dummy prop of the android was used for these sequences. Wigged and clothed, the torso was seen first with its face mask coming away on impact with the ground to show

a maze of circuits and electronic eyeballs. It was then used as a puppet with an operator's arm in the sleeve of Sarah's costume firing a gun after the Doctor in Part Three. This effect was generally considered to be poor, but helped by a shot of Elisabeth Sladen sitting up in the same position, her face directed away from camera.

The final day of filming from 9am to 6pm at East Hagbourne also saw a photocall in the village with Tom Baker, Elisabeth Sladen and Martin Friend. The two stars of the show were also in large demand for autographs by young viewers of *Doctor Who* on holiday from school during the summer.

Barry Letts very much enjoyed directing the story. The location shooting took place during an excellent spell of weather, Baker was well in his element as the Doctor and there was a good atmosphere among cast and crew. One of Letts' fondest memories of filming was of Baker collecting wild flower seeds on location to plant in the Notting Hill Gate area of London where he lived, in the hope of making suburban London bloom.

Rehearsals for studio began at Acton on Thursday 31 July, running through

### Right:

On location in the village of East Hagbourne







to Thursday 14 August. Joining the cast now were Milton Johns and Ian Marter. Marter returned to play companion Harry Sullivan following his last appearance at the end of *Terror of the Zygons*. The actor, who had been cast by Letts as Harry for *Robot* in 1974, was unhappy that his role had effectively been reduced to that of a UNIT soldier. His last work for the series had been on *Terror of the Zygons*, which had completed recording in April 1975. Johns had previously been cast by Letts in the first *Doctor Who* serial he directed, *The Enemy of the World*, where he had played the sadistic Benik.

### Additional work for Baker

**D**uring rehearsals for *The Android Invasion*, on Sunday 3 August Baker filmed links for the August Bank Holiday edition of *Disney Time* as the Doctor, arriving by TARDIS at the Odeon, St Martin's Lane, London, and then dashing off in response to a summons from the Brigadier, reminding viewers about the new series. On Wednesday 6 August, Baker recorded a BBC Schools Radio programme *Star Study* in which he gave a reading of *The Priest and the Flying*

*Saucer* from *Strange Fate* by Rev Father R Dean Johnson.

Prior to entering studio, Part Two was found to be running short, necessitating the addition of an extra scene on Thursday 7 August. This showed Chedaki and Stygggron testing their weapon on a specially created android. The script noted, 'The android dies in a spectacular James Cagney-style collapse.'

The first studio recording block for *The Android Invasion* was held over the evenings of Monday 11 and Tuesday 12 August 1975 in Studio TC3 at BBC Television Centre. Recording ran each day from 7.30pm to 10pm. Monday 11 was spent working on the scenes set in the pub, Defence Station corridor and Crayford's office for Part One, plus the Kraal cell scenes including the electrocution of Adams in Part Three. For the pub scenes, Letts made very effective and unnerving use of silent close-ups of the villagers staring at Sarah as she talked to Morgan and Adams. The door of Crayford's office read 'Brigadier Lethbridge-Stewart', with reference made that the rightful owner was away in Geneva.

Also recorded on the first day was the establishing shot of the Space Defence

#### Left:

Tom Baker and Elisabeth Sladen pose outside the local pub!

#### Below:

Local children clamour for Tom Baker's autograph.





## Connections: Android influences

► Among the influences on the story of *The Android Invasion* are the novel *The Stepford Wives* (1972) and its 1975 film adaptation, in which the women of a New England town are replaced by perfect androids, and the 1973 film *Westworld*, where a leisure park's

androids malfunction and begin a killing spree.



Station for Part One, consisting of a caption slide of the Harwell complex augmented by CSOed models of new buildings and a rotating radar dish.

The Kraal cell was a raised set with a partial door that slid upwards to the roof. The reason for the platform was to allow the Doctor and Sarah to remove floor panels, and expose a cable with which Sarah could electrocute the Adams android. The panel was 'secured' by metal

bolts, extracted by the magnetic tip of the sonic screwdriver. When Adams was randomised, an energy crackle from a spark generator was superimposed from the end of the cable to the actor's chest. Charges taped to Max Faulkner's protected chest under his UNIT jersey were then detonated. After he collapsed, there was then a cut to the back of a dressed dummy exploding to show the hollow android form. The Kraal base was designed with low doorways and bulkheads, since the aliens themselves tended to move hunched over and stooping.

Tuesday 12 saw the recording of the Defence Station corridor, pub, Post Office and disorientation chamber scenes for Part Two, followed by the disorientation chamber material for Part Three. This was the first day that Martin Friend was needed in full make-up in studio, since his close-up, peering from a hinged intercom panel at the end of Part One, was the first recording of the evening. None of the corridor scenes involving Benton were scheduled, since John Levene was only hired for the second studio block in which most of his scenes for Part Four were

to be recorded. In the pub, the Doctor examined a special prop calendar, on which all the leaves read Monday 6 July (suggesting a setting of 1981). He also threw three perfect bullseyes into the dartboard, achieved in close-up by pulling the darts from the board on a fine wire, and then reversing the recording on a videodisc unit.

The main feature of the evening's recording was the disorientation chamber, an impressive and dark set in which Styggren made his first full appearance. This shot was reflected off distorted mirrorlon from Sarah's point of view as the Kraal loomed over her. A mixture of lighting and CSO created the brain-draining effect of the chamber. The process began with harsh spinning blue lights dousing the set, and then as the intensity increased, the blue images were used to add in a CSOed yellow image. The effect was increased even more with camera over-exposure and other colours for Sarah's attempts to halt the extraction of the Doctor's memory in Part Three. These scenes were completed only shortly before the 10pm deadline for completion of studio work.

## Extra scenes

**T**he day after the first studio block completed on Wednesday 13, Part One was also found to be under running, and an extra scene was added of Crayford and Grierson tracking a power source which came down about a mile away in the scanner room. The following day, rewrites were performed on Part Four for the scenes of the station technicians talking to Crayford from the scanner room

On Saturday 16 August, *Jim'll Fix It* repeated the Dalek sequence in a compilation, and on Sunday 17, the





edition of *Wogan's World* with Baker was transmitted on Radio 4 at 6.15pm with a repeat the following Thursday morning.

Roy Skelton and John Levene joined the cast for rehearsals of the final studio session. Skelton was mainly associated with vocal work on the programme, having both appeared and been heard frequently since 1966. Now his distinctive voice was put to good effect behind the mask of Marshal Chedaki. Levene was returning as RSM Benton, having last worked on *Doctor Who* in *Terror of the Zygons*; he was, however, wary since Nicholas Courtney was absent and neither of them had enjoyed the previous serial. Stuart Fell was also hired for his stunt skills, as well as playing the third Kraal, who only had one line of dialogue. Fell had played many parts on the show over recent series including stories like *Carnival of Monsters* [1973 – see Volume 19] and *Planet of the Spiders* for Letts. Playing smaller roles were Dave Carter and Hugh Lund. Dave Carter had been an extra for years with occasional credited roles (including the Barry Letts serial *Terror of the Autons* [1971 – see Volume 16] as a museum attendant) while

Hugh Lund had been a Zarbi operator in *The Web Planet* [1965 – see Volume 4].

*The Android Invasion* concluded production over Monday 25 and Tuesday 26 August 1975 with taping in Studio TC8. The Monday recording, which was also allocated an extra hour's taping in the afternoon, started with the remaining Defence Station Corridor scenes for Parts Two and Four, then those in the Brigadier's Office for Part Four and Styggron's control room in Parts Two and Three.

One scene in Part Four required 'Benton' to fire at 'the Doctor', and the bullets spray harmlessly into the android's chest. Tom Baker performed the sequence himself, with a line of charges hidden under his waistcoat, and isolated from the actor's stomach by protective clothing.

For the scenes in Styggron's control room (a partial redress of the disorientation chamber) towards the start of Part Two, Letts made certain only to show the chief scientist from strange camera angles, such as the hands, feet or back of the head. CSO was used for Styggron's scanner over which he observed Crayford, the Doctor and other

**Above:**

Can the Doctor and Sarah stop the android invasion?



## Connections: Of mice and men

► The Doctor's line, "The best-laid schemes of mice and Kraals gang aft agley," paraphrases a line from *To a Mouse*, a poem by Robert Burns (1759-96).

The actual line is: "The best-laid schemes o'mice an' men gang aft agley."



goings-on through a red haze. In Part Two, the scene where the Doctor peered at the pub's new dartboard was taped from the scanner's point of view, with the board's wire frame placed over the camera lens. A wire framework prop that showed an android in its 'raw' state was also constructed, and crossfaded to a UNIT soldier for Stygggron's test of his new weapon. This gun was a

working prop with a red light illuminating, and the effect of this enhanced by a star filter placed on the camera.

The Brigadier's office again featured in the studio, this time inhabited by Lethbridge-Stewart's replacement, Colonel Faraday, as played by Patrick Newell. A working prop of a box with simple hand activated flashing light was provided to Tom Baker as the Doctor's robot detector, and a toffee glass window was built into the set for Terry Walsh to jump through in Part Four. Walsh doubled for Baker as both android and real Doctor, keeping his face out of camera shot. By skilful camera angles, Letts eliminated the need to show

both Doctors face-to-face, an effect he had achieved in 1967 by split-screen filming to bring the Second Doctor and his double, Salamander, together in *The Enemy of the World*.

A videodisc unit was used to slow down the scene of the Doctor and Sarah entering the Kraal base corridor, and being knocked over by the force of the MD bomb's effect. The destruction of the village was shown by CSOing a slide caption of East Hagbourne over another image of the desert, and then fading out the village with a superimposed pattern and appropriate sound effects. CSO was also used for the brief scene of the Doctor and Sarah before the XK5, with Tom Baker and Lis Sladen placed into a camera shot of Len Hutton's model on its launch pad.

Tuesday evening completed work with the loading bay scenes from Parts Three and Four, plus all the scanner room scenes for Part Four – and a scene for Part One that was cut prior to transmission for both timing and plot redundancy reasons. Retained intact in Terrance Dicks' later novelisation, it would have introduced Crayford, summoned to the scanner room by Grierson to study an energy trace that could be a spaceship. By then, the closing

## Right:

Elisabeth Sladen, Ian Marter and Patrick Newell in rehearsals.





credits for Part One had been edited, and so Dave Carter was still credited, despite his non-appearance in the segment.

The loading bay scenes included the cliffhanger to Part Three of Sarah's features being buffeted by the G-force at take-off. Compressed air was blown onto Elisabeth Sladen's face which was shot in close-up, and a swirling light source superimposed.

As with the launch pad scene in Part Three, the two brief inserts of Crayford and Styggron in the XK5 cockpit were so short that they did not merit the construction of a set. Instead the actors were CSOed onto a slide caption of an Apollo capsule control panel, with Milton Johns clad in a modified Thal spacesuit from *Planet of the Daleks* with a helmet which had been created for 1973 BBC1 science-fiction drama *Moonbase 3*.

Close-ups of Crayford and a radar map of England tracking both the XK5 and 'meteorites' were inserted onto a large blue CSO screen in the two-level tracking station set, which was also furnished with various stock wall units of computer tapes. The fight between the two Doctors again used Baker and Walsh, with the latter facing away from camera, and as the jamming circuit was activated a videodisc froze the action of the show showing the attacking androids.

The other stunt fight required was that between 'the Doctor' and Styggron in the launching bay. Here, Stuart Fell donned a Kraal costume again, this time doubling

for Martin Friend and performing a somersault onto the plague phial.

There was then a cross-fade between Tom Baker and the android framework prop. Martin Friend did perform a fall as Styggron at the end of the serial, but overbalanced because of the weight of the mask he was wearing.

CSO was also used for two shots of four model polystyrene space shells coming in to land for Part Four. Since the capsules moved so slowly and unconvincingly, the insert of them penetrating the atmosphere was not used, and the one of them entering the quarry was kept to a minimum. The process also added the XK5 model to a photo caption of Harwell for Part Four, and placed a sky background behind Sladen as Sarah ascended the rocket gantry in Part Four.

Due to lack of time in studio, the end of the final episode in which the Doctor reactivates his android went without its full explanation. A scene in the script that covered this was omitted and could not be completed without an expensive remount that Letts and Hinchcliffe felt was unnecessary. No account was ever given of what happened to Chedaki's invasion fleet, who were presumably left awaiting Styggron's signal. ■

### Connections: Hello mum

► Patrick Newell, playing Colonel Faraday, played the wheelchair-using espionage chief Mother in the final series of ITV's *The Avengers* from 1968-9 – a run of episodes whose script editor just happened to be Terry Nation, writer of *The Android Invasion*.



#### PRODUCTION

**Mon 21 Jul 75** National Radiological Protection Board, Harwell, Oxon (Defence Station)

**Tue 22 Jul 75** Worsham Quarry, Witney, Oxon (Woods); Tubney Wood, Tubney, Oxon (Woods)

**Wed 23 Jul 75** Tubney Wood (Woods)

**Thu 24 - Fri 25 Jul 75** East Hagbourne, Oxon (Village)

**Mon 11 Aug 75** Television Centre Studio 3: Part One; Kraal Corridor and Cell for Part Three

**Tue 12 Aug 75** Television Centre Studio 3: Part Two; Disorientation Chamber and Corridor for Part Three

**Mon 25 Aug 75** Television Centre Studio 8: Part Three; Defence Centre Corridor and Kraal Chamber for Part Two

**Tue 26 Aug 75** Television Centre Studio 8: Part Four; Loading Bay for Part Three; Scanner Room for Part One



# Post-production

**T**he *Android Invasion* marked the final appearances in *Doctor Who* for both Ian Marter and John Levene, both finding working on the serial an unhappy experience, despite enjoying work with the guest cast.

"I wasn't terribly surprised when they told me they didn't want me to stay on. I hated the way they wrote me out, but I did as I was told and got through it gritting my teeth," commented Marter in the fanzine *FanAid*; the actor would rather have had a heroic exit, with Harry Sullivan possibly killed while rescuing Sarah in the final episode. "By that point, Tom Baker clearly did not want UNIT, or anyone who had ever been in it, in what he regarded as his show," recalled John Levene in *Doctor Who Magazine*. "He was not gentle in showing it either. I thought at the time, I won't be coming back any more. It was a sad way to bow out."

## Well-deserved rest

**F**or Tom Baker and Elisabeth Sladen, there was now a short break in production which was well deserved. Apart from a couple of weeks between *Genesis of the Daleks* and *Terror of the Zygons*, *Doctor Who* had been before the cameras since *The Sontaran Experiment* began Outside Broadcast work in late September 1974. There was now a short break before rehearsals began for the studio bound *The Brain of Morbius* in late September.

For the launch of the XK5 in Part Three, 13 feet of 16mm film was obtained from NASA which depicted a Saturn V rocket

launch – although this vessel bore little resemblance to Len Hutton's small silver model of the XK5 seen moments earlier. An additional 10 feet, showing the rocket in Earth's atmosphere, was used at the start of Part Four.

Editing on the serial took place on Wednesday 27 August, Tuesday 2, Sunday 7, Friday 12, Saturday 13 and Sunday 14 September. First edits were broadcast of all four episodes.

## Scoring the serial

**T**he *Android Invasion*'s incidental music track was composed as usual by Dudley Simpson, who conducted the five musicians involved. Recording of the score for the serial took place at Lime Grove Music Studios from 7.30pm to 10 pm on Saturday 20 September (Parts One and Two) and 2.30pm to 7.30pm on Thursday 25 September (Parts Three and Four). One requirement on Simpson was to conjure up an appropriate noise to cover up Adams' apparent death fall in Part One, and the story began with some very mechanical music to accompany the twitching Corporal, betraying his automaton origins. In total around 22 minutes of music was recorded for the story.

During dubbing sessions, Dick Mills of the BBC Radiophonic Workshop (who had been working on the serial since August) added two distinct sound effects for the energy bolts fired by the mechanics – one for firing, and one for impact on a solid object ■.



# Publicity

► The story was previewed on a trailer for BBC1's Saturday evening line-up on the night of Friday 21 November, with an extract from the film sequence where the four mechanics fire their fingers at the Doctor and Sarah.

► The broadcast of Part One was promoted in *The Sun* on Saturday 22 November with the article *Does Doctor Who's TARDIS Need an MOT Test* in which the police box exterior of the Doctor's vessel was discussed with Philip Hinchcliffe on the eve of the show's twelfth anniversary. "I'm worried that some younger viewers will not know what it is supposed to be," commented Philip as he explained that the phone box prop was now very frail. "Whenever we take it to a new location, it falls to pieces. So we are having to decide whether to make a new one the same shape, or maybe find some reason for changing it." The paper launched a competition in



which young readers could design a new TARDIS and win prizes of Denys Fisher *Doctor Who* action figures with a studio visit for the top prizes.

► In the *Daily Mirror* on Saturday 13 December 1975, Mary Malone offered a run down of various small-screen heroes in *The TV addict's Who's Who...* with a short biography of the Doctor included alongside those for David Hunter of the ATV soap *Crossroads*, Sergeant Wilson of BBC1 sitcom *Dad's Army*, Annie Walker of Granada soap *Coronation Street*, Eddie Booth of the Thames sitcom *Love Thy Neighbour*, John Watt of the BBC1 police drama *Softly, Softly: Task Force* and Sandra Hutchinson of the BBC1 sitcom *The Liver Birds*.

**Above:**  
Attacked in  
the woods!

**Left:**  
Turned out  
nice again!



# Broadcast

► Against *The Android Invasion*, both LWT and Yorkshire ran episodes of ITC's new, expensive science-fiction series *Space: 1999* created by Gerry and Sylvia Anderson, although both regions were to drop the wanderings of Moonbase Alpha into limbo after Christmas. ATV opted for the popular wildlife drama *Born Free* to replace the Western series *Bearcats!*. Granada screened a variety of feature films and Southern transmitted *The Magician*.

► None of this competition did ITV any good, since *Doctor Who* was about to hit the peak of its ratings for the 1975/6 series with some exceptionally good viewing figures. The improvement in ratings that had begun with *Planet of Evil* continued to give Part Three of *The Android Invasion* over 12 million viewers. Only Part Two failed to rank in the top 20 television programmes of the week.

► Part Two was reviewed by Patrick Campbell in *Television Today* on Thursday 4 December in which the adventure was described as 'good clean fun' for Baker's 'gallant doctor'. The critic noted that '*The Android Invasion* is by no means the least exciting and original of a long series. Barry Letts kept it all moving fast and furiously.'

► The 'Pakistani Dalek Sketch' edition of Q6 was shown on BBC2 on Thursday 11 December.



**Left:**

The terrifying android Sarah.

► Part Four was transmitted 10 minutes later than usual due to televised coverage of the FA Cup Draw. This placed it opposite an extended edition of the pop show *Supersonic* on LWT. After *The Android Invasion*, *Doctor Who* had a mid-series break with no episode shown on 20 December, and a compilation repeat of *Genesis of the Daleks* on 27 December before the programme restarted on 3 January 1976 with *The Brain of Morbius*.

► Early in 1978, *The Android Invasion* was part of a 98-episode package marketed to North American PBS stations by Time Life, and accordingly topped, tailed and trimmed. It was given an additional narration by actor Howard Da Silva. *The Android Invasion* was sold to Australia in February 1978, and given a G rating by the Australian Film Censorship Board. In Canada, local

stations screened uncut editions of the story from October 1979, followed by conversations between science-fiction author Judith Merrill and Connie Otty of the Canadian *Doctor Who* Information Network concerning the series and this story in particular. Other countries taking the serial included Chile, Mexico, Nigeria and Brazil, with the story being dubbed into Spanish, Arabic, French and Galician.

► SuperChannel screened the serial in two-part and four-part versions from 1987 to 1989. UK Gold screened the serial episodically in December 1993, but since January 1994 it was generally been shown as an omnibus. BBC Prime screened the story in January/February 1998. Horror Channel screened the serial from June 2014.

**Opposite:**

The Doctor is tied up on an adventure.

**Below:**

The truth is revealed.



### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
<b>Part One</b>	Saturday 22 November 1975	5.45pm-6.10pm	BBC1	24'21" 11.9M	(17th)	58
<b>Part Two</b>	Saturday 29 November 1975	5.45pm- 6.10pm	BBC1	24'30" 11.3M	(24th)	-
<b>Part Three</b>	Saturday 6 December 1975	5.45pm - 6.10pm	BBC1	24'50" 12.1M	(14th)	-
<b>Part Four</b>	Saturday 13 December 1975	5.55pm-6.20pm	BBC1	24'30" 11.4M	(15th)	-

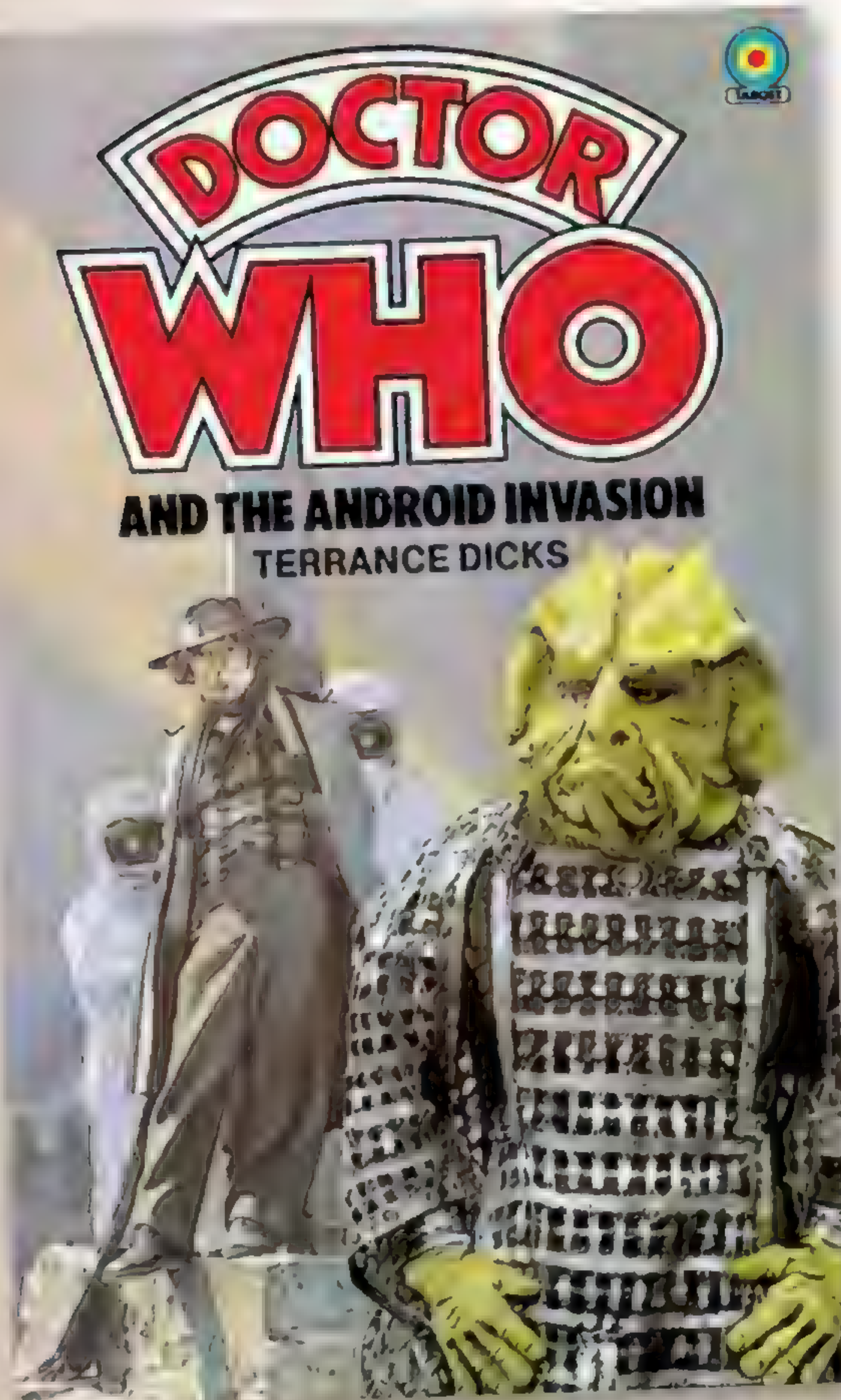


# Merchandise

**Right:**  
The Kraals  
invaded  
Weetabix  
in 1977.

**S**ticking closely to the script of the programme, Terrance Dicks novelised Nation's story for simultaneous hardback and paperback publication by WH Allen and Target in November 1978. The book was gifted with a painted cover from Roy Knipe, and latterly reissued as book number 2 in the Target library. There was also an American paperback edition released from Pinnacle Books in January 1980, this time number 9 in the set. The cover, by David Mann, featured the Doctor, an Android Mechanic and a Kraal.

**Right:**  
The Target  
novelisation  
of the story,  
with a cover  
painting by  
Roy Knipe.



**Far right:**  
Whitman's  
1978 jigsaw  
featuring  
the Kraals.

Running from March to May 1977, breakfast cereal Weetabix ran a second *Doctor Who* promotion of collectible cards, set five of which featured Styggron, alongside Vogans and Cybermen.

In 1978, Whitman Publishing issued a set of four jigsaw sets under the title *Enemies of Doctor Who*, one of which featured a painting depicting 'the evil Kraals planning to conquer Earth'.

An LP/cassette of *Doctor Who* sound effects was released by BBC Records in May 1978. It included the track *Kraal Disorientation Chamber*. Incidental music from this serial was also included on Silver Screen's *50th Anniversary Collection* in December 2013 and *Doctor Who: The TARDIS Edition* in November 2014.

*The Android Invasion* was released on VHS in March 1995. The serial was part of the





UNIT Files DVD set (which also included 1974's *Invasion of the Dinosaurs* [see Volume 21]), released by 2|entertain in January 2012. Special features on the disc were:

- ▶ **The Village That Came to Life** – making-of documentary
- ▶ **Life After Who** – Philip Hinchcliffe
- ▶ **Tie-in Weetabix commercial**
- ▶ **Photo Gallery**
- ▶ **PDF materials** – *Radio Times* listings, Weetabix packet promotions
- ▶ **Production Note Subtitles**
- ▶ **Commentary** by Philip Hinchcliffe, Milton Johns, Martin Friend, Marion McDougal, moderated by Toby Hadoke
- ▶ **Coming Soon** – *The Sensorites*
- ▶ **Easter Egg**

*The Android Invasion* was part of GE Fabbri's *Doctor Who* – DVD Files issue 126 in October 2013.

In 1999, Slowdazzle printed a set of postcards depicting Colin Howard's *Doctor Who* art from the books and videos of *The Android Invasion*.

Harlequin Miniatures issued models of Styggron the Kraal from *The Android Invasion* in July 2000.

The Kraals returned to menace the Fourth Doctor again in the 2012 Big Finish audio productions *Trail of the White Worm* and *The Oseidon Adventure*, starring Tom Baker and written by Alan Barnes. ■



**Above and left:** Covers for the DVD and video releases of *The Android Invasion*.



**Far left:** Cover image for sequel audio, *The Oseidon Adventure*.



# Cast and credits

CAST

**Tom Baker**..... Doctor Who  
**Elisabeth Sladen** .....Sarah Jane Smith  
with  
**Harry Sullivan** ..... Ian Marter [2-4]  
**Milton Johns** .....Guy Crayford  
**Patrick Newell** ..... Colonel Faraday [4]  
**Peter Welch** ..... Morgan [1-3]  
**Martin Friend** .....Styggron  
**Roy Skelton** .....Chedaki [2-3]  
**John Levene** .....RSM Benton [2-4]  
**Max Faulkner** ..... Corporal Adams  
**Dave Carter** .....Grierson [4]<sup>1</sup>  
**Hugh Lund** ..... Matthews [4]  
**Heather Emmanuel** .....Tessa [4]  
**Stuart Fell** .....Kraal [3]

**Below:**  
The happy  
villagers of  
Devesham.

<sup>1</sup> Also credited on-screen for Part One, but does not appear



UNCREDITED

**Roy Pearce, Derek Hunt, Alan Jennings,**  
**Henry Lindsay, Keith Ashley** ..... Mechanics  
**Clinton Morris** .....MechanicDriver/UNIT Driver  
**Walter Goodman** .....Farmer  
**Simon Christie** ..... Young Farmhand  
**Margaret McKechnie** .....Barmaid  
**Freddie White** ..... Tweedy Doctor  
**Martine Holland** ..... Female Student  
**Mark Holmes** ..... Male Student  
**Betsy White, Ian Elliott, Lewis Alexander,**  
**George Ballantine, Sue (Ann) Manners** .....  
..... Villagers [on Lorry]  
**Henry Livings, Alan Jennings** .....Dog Handlers  
**Alan Clements, Derek Hunt, Alf Coster,**  
**Christopher Woods, Mark Allington, Patrick**  
**Milner, Terry Sartain** .....UNIT Soldiers  
**Terry Walsh** ..... Stunt Double for Doctor Who  
**Keith Ashley** ..... Man in Cannister  
**Peter Brace** .....Stunt Double for Corporal Adams/  
..... Stunt UNIT Soldier  
**Barbara Bermel** ..... Receptionist  
**Cy Town** ..... Villager  
**Keith Ashley** ..... Man at Space Defence Station  
**Richard King** ..... Technician  
**Stuart Fell** ..... Stunt Double for Styggron





## CREDITS

Written by Terry Nation  
 Fight Arranger: Terry Walsh [4]  
 Production Unit Manager: Janet Radenkovic  
 Production Assistant: Marion McDougall  
 Title Music by Ron Grainer  
 & BBC Radiophonic Workshop  
 Title Sequence: Bernard Lodge  
 Incidental Music by Dudley Simpson  
 Special Sound: Dick Mills  
 Costume Designer: Barbara Lane  
 Make-up: Sylvia Thornton

Visual Effects Designer: Len Hutton  
 Studio Lighting: Duncan Brown  
 Studio Sound: Alan Machin  
 Film Cameraman: Ken Newson  
 Film Sound: Doug Mawson  
 Film Editor: Mike Stoffer  
 Script Editor: Robert Holmes  
 Designer: Philip Lindley  
 Producer: Philip Hinchcliffe  
 Directed by Barry Letts  
 BBC © 1975

**Above:**  
 Styggron  
 and Chedaki  
 consider their  
 options.



# Profile

## MILTON JOHNS

Guy Crayford

**F**amed for playing jobsworths, killjoys, snobbish neighbours, officious clerks and spineless henchmen, Milton Johns was born John Robert Milton on 13 May 1938 and grew up in Bedminster, Bristol.

The BBC's Home Service Saturday night plays were an education, and while attending Merrywood Grammar School he became involved in the local Curtain Theatre Club. Encouraged by enthusiastic local press notices he enrolled at Bristol's Old Vic Theatre School.

Progressing to the full company in 1959, shows ranged from *War and Peace* to *Cinderella*. Comic actor Leonard Rossiter was the company's leading man.

Johns married Bella, a teacher, in 1961 then, after rep stints at Farnham and Sheffield, headed for London. Some time later, Bella bumped into Leonard Rossiter on a London train, who was concerned to hear his old Bristol colleague had been jobless for three months.

Soon offered work at Coventry's Belgrade Theatre, Johns arrived in summer 1962 to find Rossiter there rehearsing. Directing was 23-year-old Trevor Nunn, destined for the RSC and National Theatre. Following 18 months at Coventry, Johns played Cinna in *Julius Caesar* (1964) at the Royal Court.

His TV début had come in *The Shop at Sly Corner*, a BBC *Saturday Playhouse* aired 27 August 1960, though it would be five years before his next TV work. He featured



in a *Wednesday Play*, *The Trial and Torture of Sir John Rampayne* (1965) and as a witch in *Hereward the Wake* (1965), then 1960s series including *Softly, Softly* (1966), *The Troubleshooters* (1966), *The Three Musketeers* (1966/7), *No Hiding Place* (1966), *The Newcomers* (1967), *The Saint* (1967), *Mr Rose* (1968), *Public Eye* (1968) and *Paul Temple* (1969).

His first *Doctor Who* role was as Benik in *The Enemy of the World*.

He became a familiar 1970s TV face in *Softly, Softly: Task Force* (1970 and 1975), *Manhunt* (1970), *Z Cars* (1971 and 1974), *The Adventurer* (1972), *Budgie* (1972), *New Scotland Yard* (1972), *Spyder's Web* (1972), *Crown Court* (1973 and 1974), *The Protectors* (1973), *South Riding* (1974), *The Expert* (1976), *Armchair Thriller: The Limbo Connection* (1978) and as a regular in army drama *Spearhead* (1978/9 and 1981).

His third *Doctor Who* appearance came as the obsequious Castellan Kelner in *The Invasion of Time* [1978 – see Volume 28].



He found TV comedy work in *The Good Life* (1977), *Going Straight* (1978), *Some Mothers Do 'Ave 'Em* (1978), as nosey neighbour Mr Conrad in *Butterflies* (1979-83), *Two's Company* (1979), *Yes Minister* (1980), *The Gaffer* (1981/2), *Solo* (1982), and as sports editor Ben Marsh in *Foxy Lady* (1982 and 1984).

Further comedy included *Home to Roost* (1985), *Ever Decreasing Circles* (1986), *Fresh Fields* (1986), *Help!* (1988), *Don't Wait Up* (1988-90), *Roy's Raiders* (1991) and *Chalk* (1997).

1980s drama roles continued with *Shoestring* (1980), *Hammer House of Horror* (1980), *Oppenheimer* (1980), *The Professionals* (1983), *Dempsey and Makepeace* (1985), *Bergerac* (1987), *Remington Steele* (1987) and *Minder* (1989).

He was the officious Brendan Scott in *Coronation Street* from 1991-3, a former supermarket manager who gave the corner shop a makeover but died of a heart attack.

Latter TV guest roles included *El CID* (1990), *Boon* (1991), *Class Act* (1994), *Casualty* (1996), *Sharpe's Revenge* (1997) and *Born and Bred* (2002).

His Dickensian features suited period dramas *Sense and Sensibility* (1971), *The Poisoning of Charles Bravo* (1975), *Poldark* (1975), *A Horseman Riding By* (1978), *The Pickwick Papers* (1985), *Precious Bane* (1989), *Campion* (1989), *The Scarlet Pimpernel* (1999-2000) and *Micawber* (2001).

He portrayed sinister villains and comic authority figures alike in children's series *Orlando* (1965), *Object Z* (1965), *Devil-in-the-Fog* (1968) and *The Flaxton Boys* (1969). His title role in creepy drama *The Intruder* (1972), again wearing an eyepatch, was a favourite. There was also *The Jensen Code* (1973), *King of the Castle* (1977), *Midnight is a Place* (1977/8), football drama *Murphy's Mob* as jobsworth Derek Cassidy (1982-5), *Tucker's Luck* (1983),

*Super Gran* (1987), *Happy Families* (1989/90), *Harry's Mad* (1993-6) and a revival of *Basil Brush* (2003-7) as, ironically, landlord Mr Rossiter.

Theatre highlights were *Major Barbara* at the RSC (1970), and *The Woman in Black* (1991) at The Fortune Theatre, while film work included playing an Imperial Officer in *The Empire Strikes Back* (1980), Pink Floyd's *The Wall* (1982) and *The X Files* (1998).

He was treasurer of both actors' union Equity between 1975-92 then the Actors' Benevolent Fund from 1992, becoming vice president of the latter in 2003.

A cricket devotee, Johns is a member of the Association of Cricket Umpires and an announcer at Lords. He is also an announcer at Plumpton Racecourse. ■

**Below:**  
Milton Johns  
in *Poldark*  
in 1975.







# THE BRAIN OF MORBIUS

▶ STORY 84

On the desolate planet Karn, Mehendri Solon continues his macabre quest to build a body to house the brain of the Time Lord Morbius. Arriving to bring Morbius to justice, can the Doctor succeed without losing his head?









THE BRAIN OF MORBIUS

# Introduction

**T**errance Dicks spent the first half of the 1970s tweaking and finessing other writers' scripts in his role as the series' script editor. In the latter part of the 70s and into the 80s he took other writer's scripts and turned them into a series of hugely successful books. He's breathed life into dozens of *Doctor Who* adventures - reworking and retelling just about every type of story there is. But when Terrance comes to write his own stories, there's a particular element he always comes back to. He loves to work the Time Lords into the mix, ever since he created them alongside Malcolm Hulke,

when they wrote *The War Games* [1969 - see Volume 14].

*Robot* [1974/5 - see Volume 22] and *Horror of Fang Rock* [1977 - see Volume 27] aside, they get a sly mention in all his other stories. *The Brain of Morbius*\* sees a villainous Time Lord cast in the role of Frankenstein's monster. *State of Decay* [1980 - see Volume 33] makes them ancient enemies of the ultimate vampire. And *The Five Doctors* [1983 - see Volume 37] is Time Lord fun and games all the way. Some critics argue, quite fairly, that it's a mistake to obsess over the series' mythology - that it has the potential to alienate a casual audience. It would seem



'THE BRAIN OF MORBIUS SEES A  
VILLAINOUS TIME LORD CAST IN THE  
ROLE OF FRANKENSTEIN'S MONSTER.'

that Terrance couldn't disagree more. *The Brain of Morbius* is a slight return to Terrance's time calling the shots – the Doctor carrying out one last mission for the Time Lords. There's obviously a lot more to this story, however, than paying lip service to former glories. *The Brain of Morbius* is a darkly humorous tale, and stands as inspiration in itself.

Terrance wasn't the first *Doctor Who* writer to deliver a ghoulish disembodied brain. Back in 1964, Terry Nation had created the Brains of Morphoton; brains in a tank with eyes on stalks [*The Keys of Marinus* – see Volume 2]. They were both onto something though as, since then,

there have been two giant brains in *Doctor Who* – in *Time and the Rani* [1987 – see Volume 43] and *Planet of the Ood* [2008 – see Volume 58]. The Ood themselves, in the latter story, wander about with a squidgy brain in their hands...

More significantly, however, *The Brain of Morbius* introduced the mysterious Sisterhood of Karn. They would eventually resurface in the 2013 mini-episode *The Night of the Doctor*, and went on to feature in 2015's *The Magician's Apprentice* and *Hell Bent*. ■

\* Written under the pseudonym Robin Bland – see page 118 for a full explanation...



## PART ONE

**A**n injured alien crawls across a desolate planet – only to be killed by a man with a hook for a hand. The man, Condo, delivers the creature's head to his master, Solon, but it is unsuitable for his needs.

The TARDIS lands in a ravine. The Doctor accuses the Time Lords of dragging the TARDIS off course. Sarah spots dozens of crashed spaceships, [1] then discovers the alien's headless corpse. They head towards a nearby castle – watched by a woman in red.

The woman, Ohica, reports the new arrivals to Maren, the leader of the Sisterhood of Karn. Maren shows Ohica the Flame of Life. The flame is dying and Maren fears that the new arrivals are Time Lords who have come to steal the last few drops of their Elixir. [2]

The Doctor and Sarah reach the castle and Solon welcomes them inside

enthusiastically. He is taken aback by the Doctor; "What a magnificent head!" [3]

The Doctor notices a sculpture which he thinks he recognises. Solon admonishes Condo for not allowing their wine to breathe, and tells him to "do as you've been instructed."

The Sisterhood of Karn performs a ceremony, providing Maren with the power to transport the TARDIS into the Sisterhood's temple. [4]

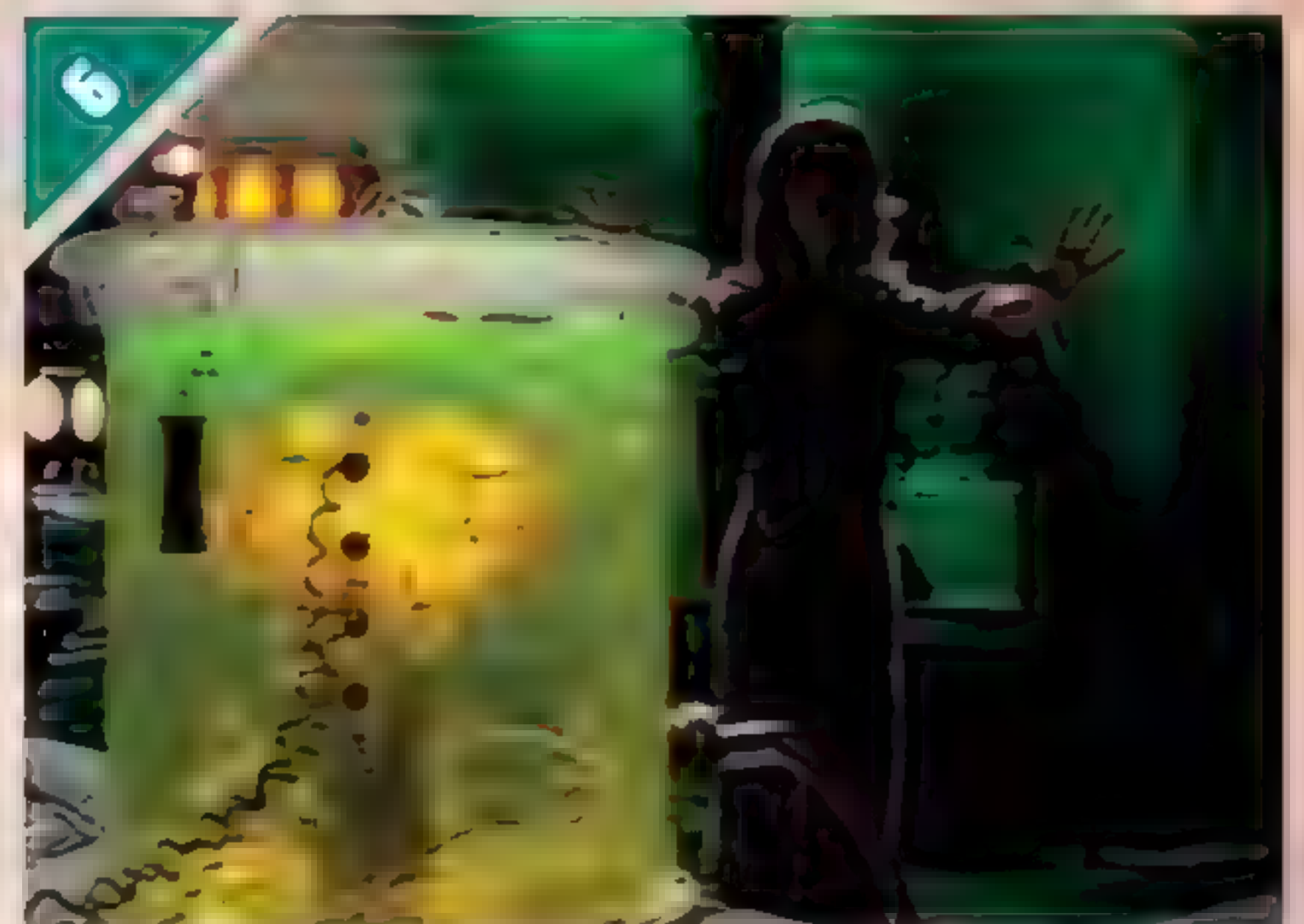
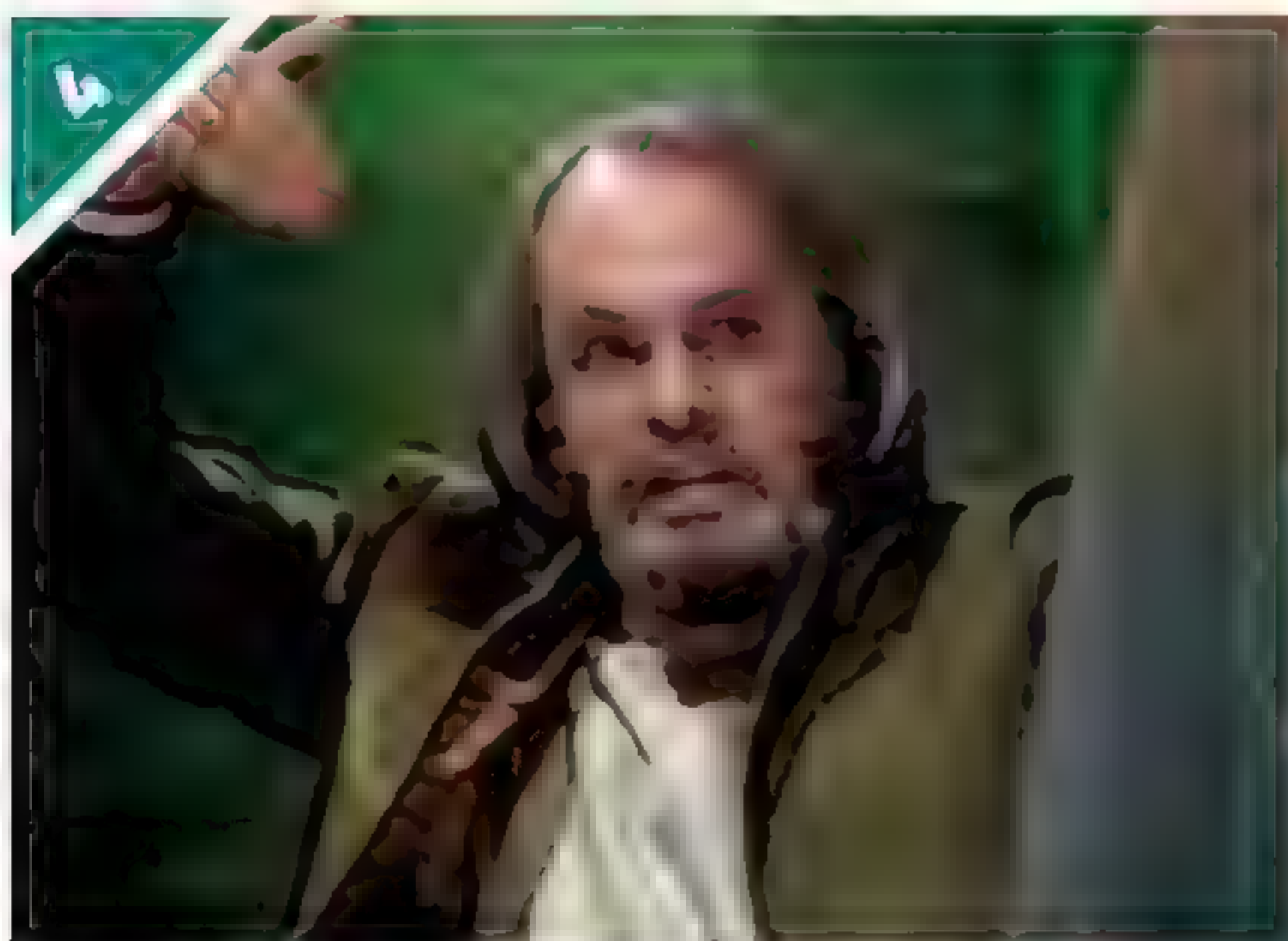
Condo brings more wine. The Doctor recalls where he has heard of Solon; he was a renowned neurosurgeon before he vanished after joining the cult of Morbius.

Maren visualises the Doctor drinking the wine. The wine has been drugged and the Doctor passes out. Sarah pretends to be unconscious as Condo carries the Doctor into Solon's laboratory. They leave the Doctor to repair the castle generators – once they have gone, he disappears! [5]

Sarah creeps into the dim laboratory and discovers a nightmarish patchwork monster! [6]







## PART TWO

**S**arah hears Solon returning, and she hides. Solon is furious to find the Doctor has gone and realises that the Sisterhood has spirited him away.

The Doctor wakes up in the Sisterhood's temple and Maren accuses him of coming to steal the Elixir of Life. [1]

Solon and Condo approach the temple, unaware that Sarah is following them.

The Sisters build a pyre. Ohica mentions that their sacred flame no longer produces the Elixir but the Doctor's offers to help fall on deaf ears and he is tied to a stake.

Solon and Condo interrupt the ceremony. Solon explains that he merely asks a favour; if they are going to sacrifice the Doctor, could they leave him his head? They refuse. [2]

While they are talking Sarah sneaks in, disguised as one of the Sisters, and frees

the Doctor. He waits until Maren lights the pyre before making his move, but Maren blasts Sarah with her ring as they escape.

The Doctor and Sarah pause in a ravine. The blast has caused Sarah to go blind. The Doctor tells her, "If you're going to sit there wallowing in self-pity, I'll bite your nose." [3]

Solon visits the castle basement, talking to the distorted voice of Morbius. [4]

He returns to his parlour to find the Doctor and Sarah waiting for him. [5] The Doctor asks him to examine Sarah's eyes; Solon tells Sarah there is every chance for a complete recovery but then tells the Doctor that Sarah's only chance is the Elixir of Life. The Doctor heads back to the temple. Solon writes a letter and gives it to Condo to deliver to the Sisterhood.

Sarah hears Morbius' voice and goes down to the basement. Morbius accuses her of being sent to destroy him – although he is only a brain in a jar! [6]



## PART THREE

**S**olon discovers Sarah in the basement and shoves her out. Morbius is impatient to have a new body; "I, Morbius, who once led the High Council of the Time Lords and dreamed the greatest dreams in history, now reduced to this, to a condition where I envy a vegetable!" [1]

Sarah locks Solon in the basement and flees the castle.

The Doctor arrives in the Sisterhood's temple and explains to them that he needs the Elixir for Sarah. Ohica assures the Doctor that Sarah will soon recover.

Sarah stumbles blindly into Condo who takes her back to the castle. [2]

The Doctor persuades Maren to let him see the alcove containing the Flame of Life. Using a small firework the Doctor restores the flame to its former strength. [3]

Sarah is tied to a stretcher in Solon's laboratory. Solon goes to give Morbius

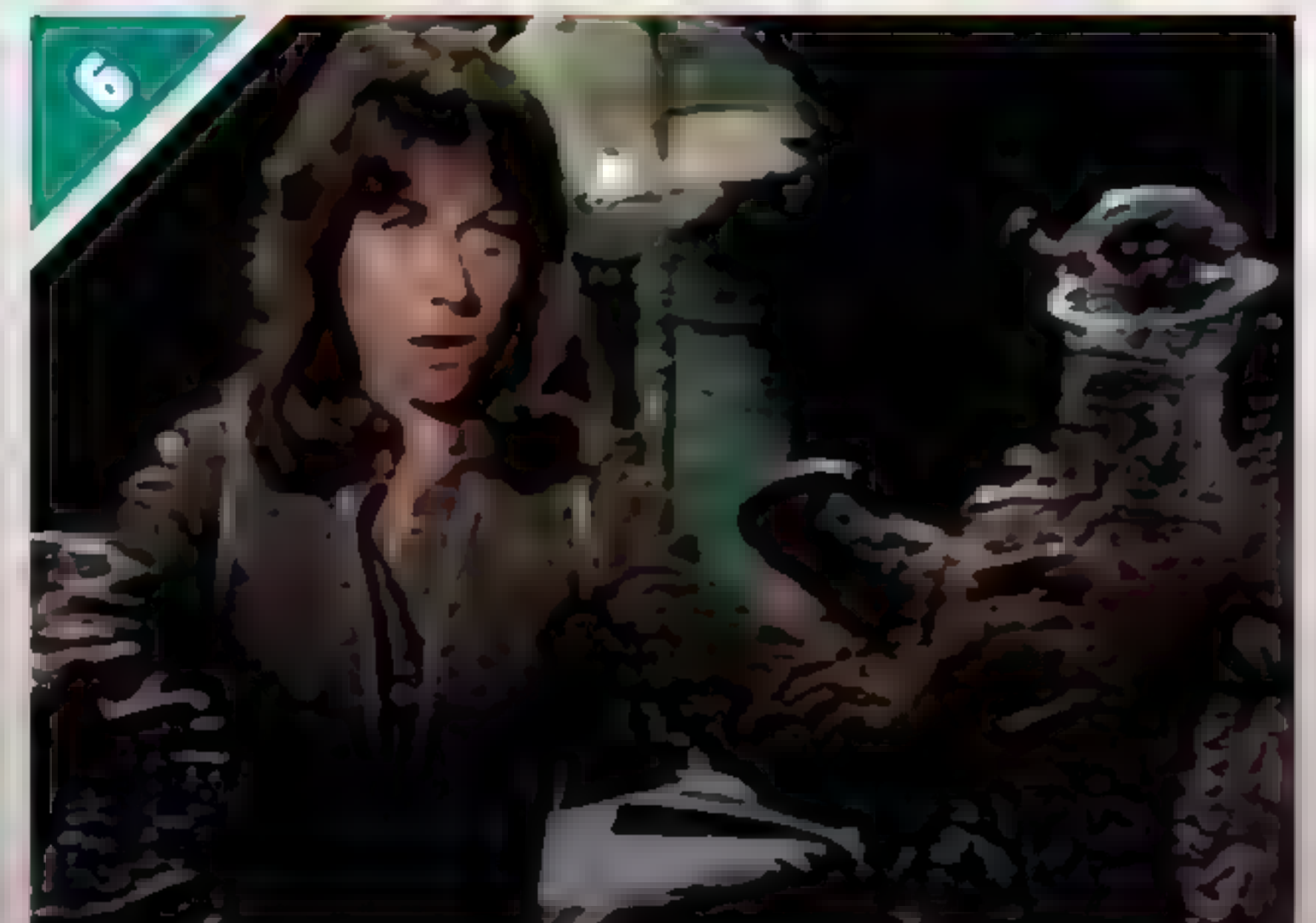
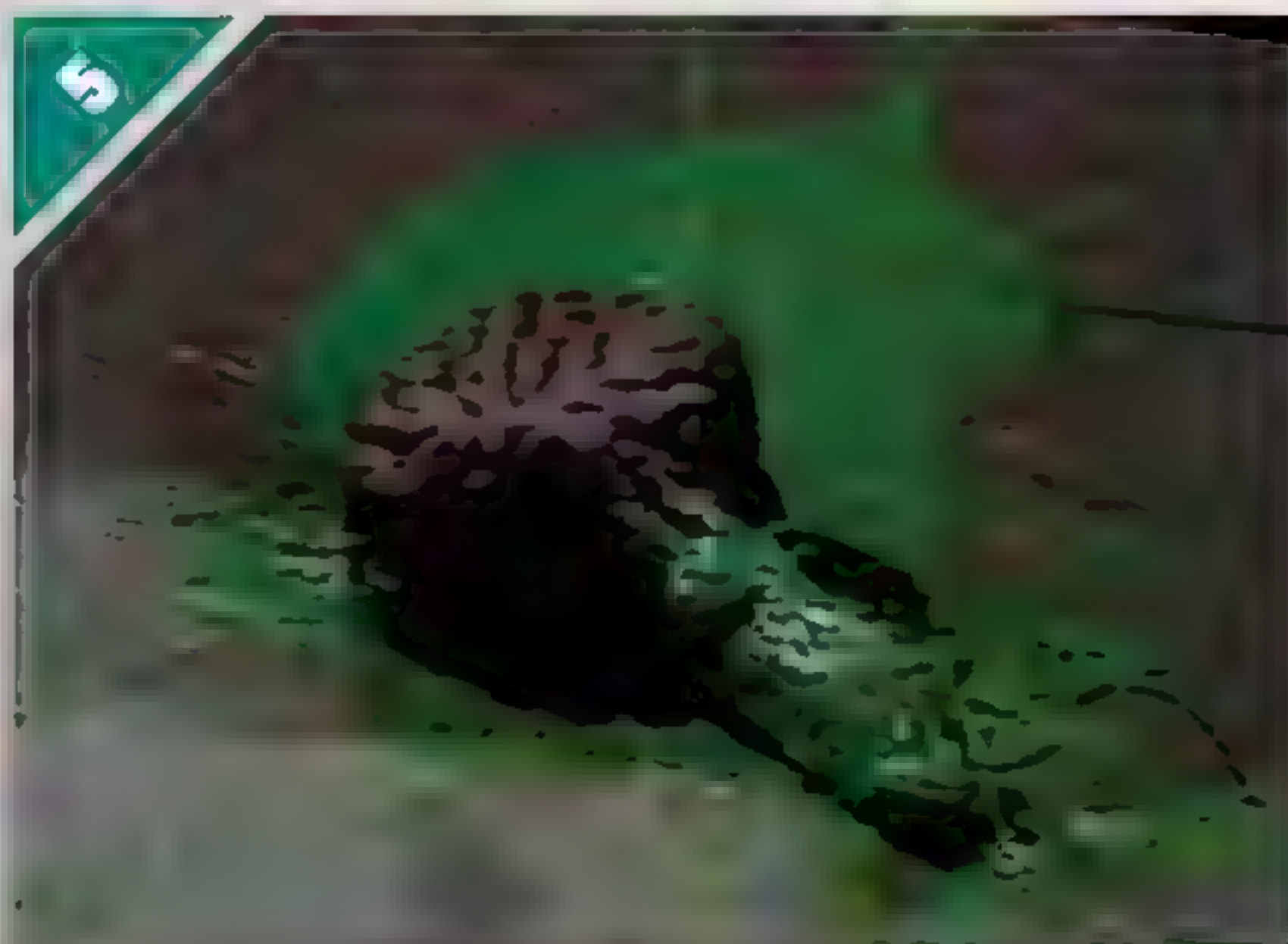
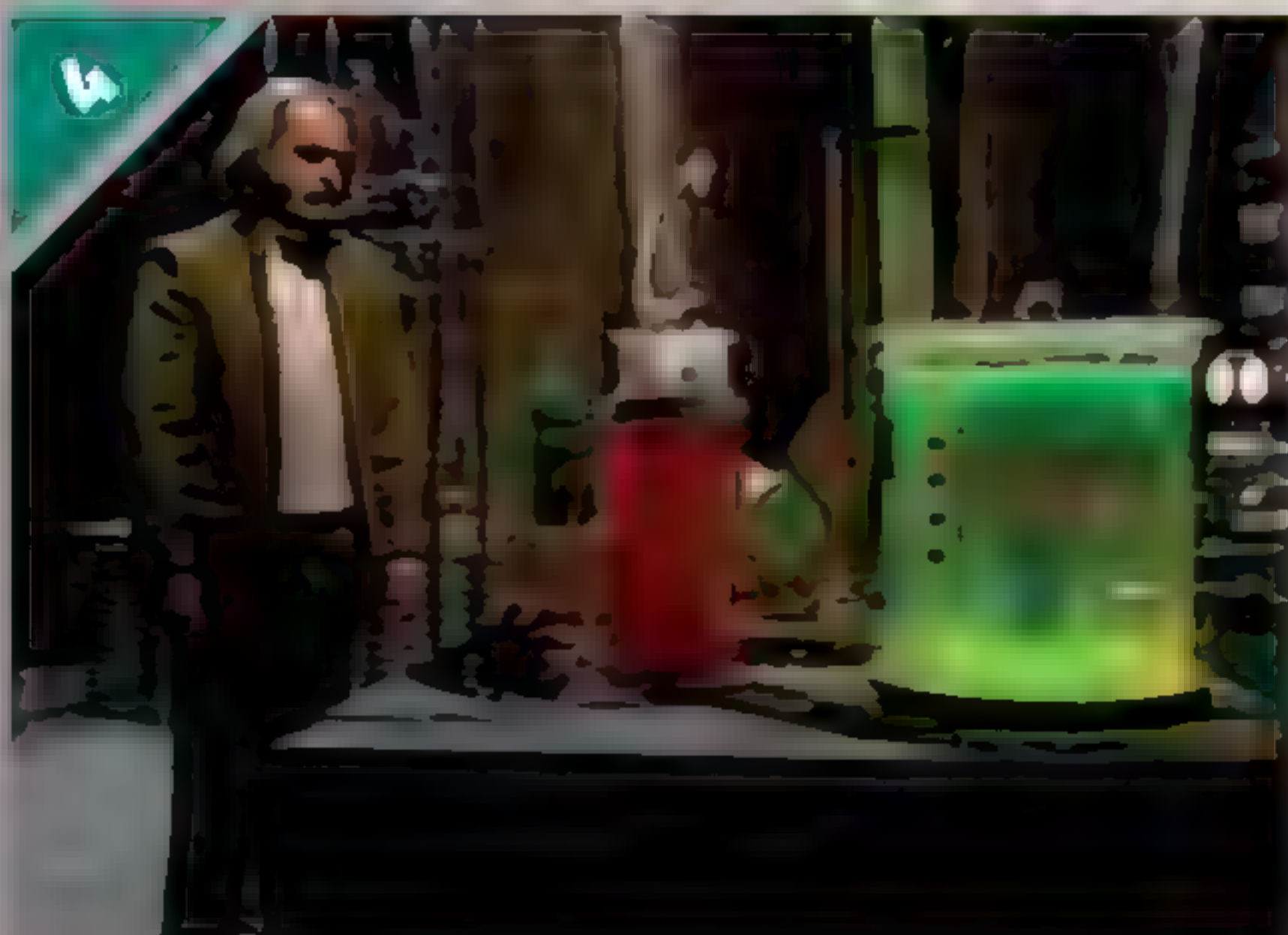
the news that he does not yet have the Doctor's head. Morbius is appalled to learn that the Doctor is a Time Lord, as he thinks it means they have tracked him down. His only chance is for his brain to be placed in an artificial braincase. Solon warns Morbius that he would be risking his own sanity, but Morbius insists. [4]

The Sisters transport the unconscious Doctor to the castle.

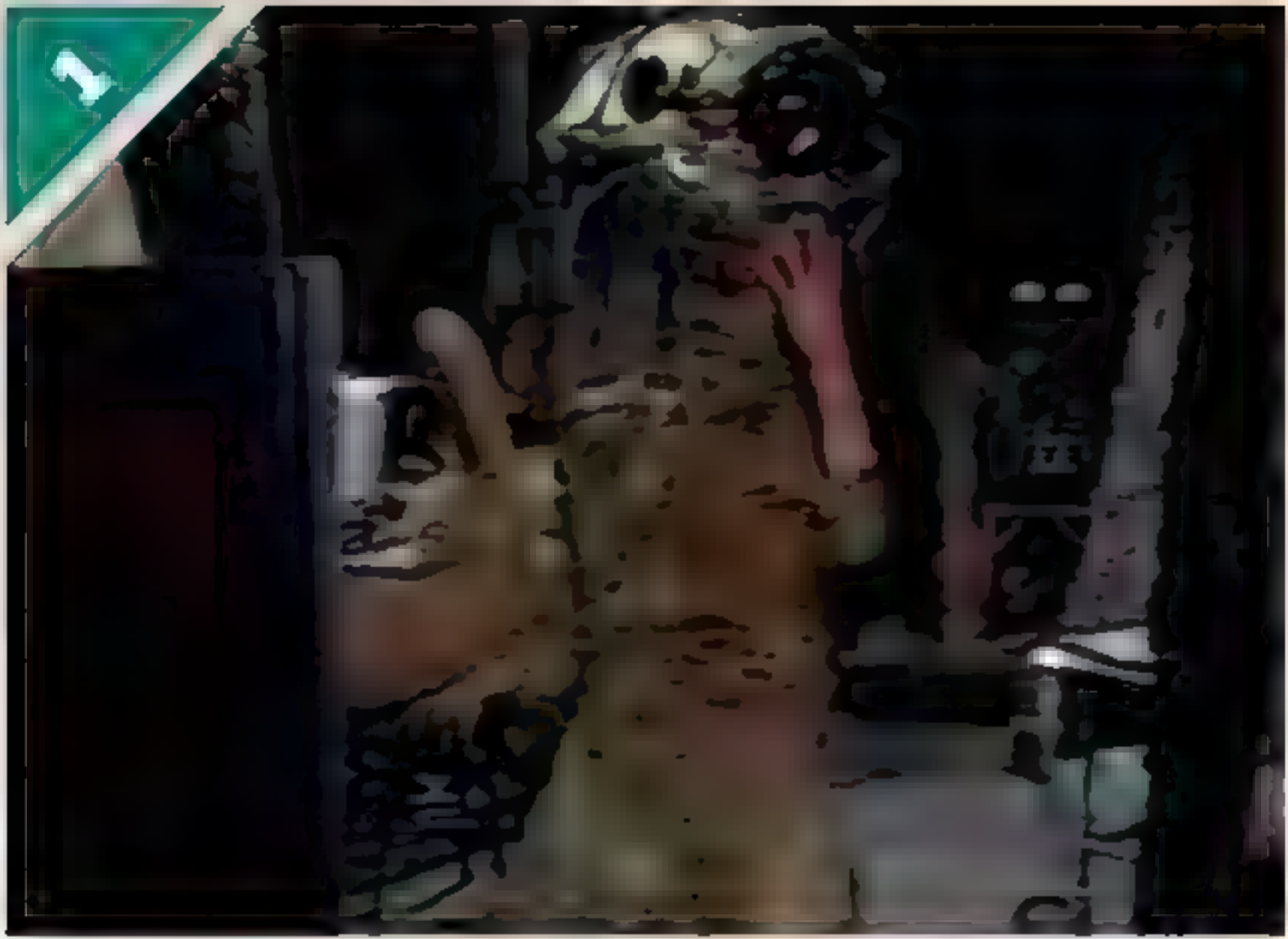
Solon and Condo carry Morbius' brain jar into the laboratory; Condo is horrified to discover that his missing arm is part of the monster and attacks Solon; Solon shoots Condo and he staggers away – but in the struggle Morbius' brain falls onto the floor! [5]

Solon forces Sarah to help and transfers Morbius' brain into a braincase attached to the monster.

The doorbell rings and Solon goes to answer it, finding the Doctor lying in the parlour. In the laboratory, Sarah's sight returns – as the monster rises from the table behind her! [6]







## PART FOUR

**S**arah runs into the parlour to tell Solon his monster is on the loose. The monster is enraged by its reflection [1] and attempts to kill Solon. It then attacks the Doctor and Sarah tumbles down the stairs to the basement. Condo intervenes to save Sarah and the monster kills him before heading outside.

The Doctor recovers and checks on Sarah before heading to the laboratory where Solon has also recovered. He tells the Doctor he needs his help.

Outside, the monster kills one of the Sisterhood. The Doctor and Solon catch up with it and Solon knocks it out with a stun gun. [2]

The dead Sister is brought into the temple; this convinces Maren and Ohica that Solon has succeeded in creating a monstrous new body for Morbius.

The Doctor and Solon return the monster to the laboratory and the Doctor

gives Solon five minutes to disconnect Morbius' brain. He then goes to find Sarah in the basement – but Solon locks them in!

The Doctor finds a duct leading to Solon's laboratory and uses the contents of the room to make cyanide. [3] The poison seeps into the laboratory and kills Solon but Morbius is unaffected. He confronts the Doctor, who challenges him to a mind-bending contest.

The duel begins and the faces of the Doctor's earlier incarnations appear in the apparatus. [4] Morbius' brain overheats and he staggers up to the parlour, where the Sisterhood are waiting. Using flaming torches, they force Morbius over a cliff. [5]

However, the contest has taken a terrible toll. The Doctor is dying and only the Elixir of Life can save him. He is taken to the temple where enough Elixir has formed to restore him to health. Maren sacrifices herself to the flame [6] and the Doctor and Sarah leave in the TARDIS.



# Pre-production

**A**lthough he had left *Doctor Who* as script editor in spring 1974, writer Terrance Dicks continued to pitch storylines to the series. As well as being the principal writer for Target's series of paperback *Doctor Who* novelisations, Dicks discussed new story ideas with his successor at the BBC, Robert Holmes. Holmes was keen to move *Doctor Who* away from the Earth-based parables which paralleled real-life situations and sought to use classic science-fiction and horror stories as the template for the adventures of the Fourth Doctor, played by Tom Baker; Hinchcliffe also wanted a take on a traditional horror story. As such, Dicks proposed a vampire-type storyline which Holmes agreed to develop.

**Below:**

Mehendri Solon gets ahead in medicine.

On Wednesday 11 December 1974, the script editor commissioned Dicks for a six-part outline entitled *The Haunting* to be delivered within nine days; Dicks' submission was received on Monday 6 January 1975, but unfortunately did not turn out to be what Holmes and producer Philip Hinchcliffe were looking for.

In spring 1975, Hinchcliffe and Holmes considered the remaining stories for the end of the 1975/6 series which would be in production in the autumn. In addition to moving stories away from an Earth setting, Hinchcliffe was intrigued by the exploration of robotics, and the perspective of machine intelligence in particular; much of this interest had been inspired by the science-fiction writings of American author Isaac Asimov. This subject had





recently been touched upon in *Robot* the début story for Baker's Doctor, which had been written by Dicks as his first freelance assignment after leaving *Doctor Who*. Whereas the 1933 monster movie *King Kong* had proved the inspiration for *Robot*, in which a sympathetic colossus went on the rampage, the production team suggested to Dicks that he could develop a new robotic story, but one which took Mary Shelley's *Frankenstein* as its starting point.

## Man-creating-monster

Dicks and Holmes decided to take the basis of man-creating-monster from *Frankenstein* and turn it on its head. The writer proposed that the two main protagonists would be a galactic super-criminal and a highly advanced robot servant which he had created and programmed. The criminal, Morbius (presumably named after the obsessive scientist in MGM's 1956 film *Forbidden Planet* and derived from the Latin 'moribundus' meaning to die), was fleeing from his pursuers when his spaceship crashed into a planet; in the accident, the robot survived and was able to rescue Morbius' head from the wreckage and keep it alive. Morbius demanded a new body and the well-intentioned robot set about assembling one from the remains of all the other alien species who have also crashed on this strange world. The crux of the story was that the robot, having no sense of aesthetics, assembled a monstrous but practical body onto which Morbius' head was attached. Morbius, who had been rather handsome prior to the crash, was less than pleased – and angry that the situation came about as a result of the way in which he had programmed his servant. The robot, however, still couldn't understand what will make the body it had assembled into



Pre-production

**Left:**  
The Doctor is very attached to that head.

a man – a problem unwittingly solved by the arrival of the Doctor; the Time Lord provided a suitable candidate to house Morbius' brain. Hinchcliffe commissioned Dicks for the four-part storyline entitled *The Brain of Morbius* on Thursday 1 May, with a target delivery of Wednesday 14 May.

In crafting his new serial, Dicks drew upon some elements from his 1974 *Doctor Who* stage play *Seven Keys to Doomsday* which would only have been seen by a fraction of the potential television audience. This skirmish between the Doctor and the Daleks to take control of seven crystal keys was set on a desolate planet called Karn where the Doctor and his companions found a ruined civilisation. One encounter for the Doctor was with the last surviving Grand Master of Karn who guarded the seventh crystal; to gain the crystal, the Doctor had to defeat the Grand Master in a mind battle of mental superiority. The Daleks' servants in the production, which Dicks had originally envisaged as crocodile men, had been realised as the

### Connections: Dirty work

▶ The Doctor is convinced that the Time Lords have diverted the TARDIS to Karn to sort out a new problem for them. The Doctor being used as an unwilling agent of the Time Lords last happened in *Genesis of the Daleks* [1975 – see Volume 23]. He wasn't happy about it then, either.







**Above:**  
Maren was  
still waiting to  
be offered a  
cup of coffee.

Clawrantulars – towering figures with a massive crab-like claw; this look was adopted in part for Morbius' monstrous new body.

Dicks also added the Sisterhood of Karn, a group of women who were immune to the ravages of ageing because of a sacred flame. This notion was lifted from H Rider Haggard's 1886 fantasy serial *She* in which the immortal Ayesha, a minor incarnation of a goddess, was rejuvenated in the Flame of Life; *She* had also been used as the template for a 1965 Hammer film. It would be the Sisterhood who would ultimately encounter and defeat the robot's monstrous body which had now been fitted with Morbius' brain.

Dicks' storyline for *The Brain of Morbius* was delivered on Monday 19 May. Happy that the storyline was suitable for the series, the production office commissioned Dicks to develop a set of four scripts on Friday 6 June. The deadline was Wednesday 30 July, and to allow more money for the subsequent serial which would close the series, Dicks was asked to develop his scripts as being completely studio-bound with no

pre-filming – a first for *Doctor Who* where each serial had previously had at least a small amount of model or effects filming.

In writing his serial, Dicks envisaged Morbius' robot servant as a sleek and highly advanced machine; central to the plot was the robot's obsession with bringing Morbius back to life at any cost. Dicks delivered his first episode on Thursday 26 June, and Holmes formally accepted the script as suitable for development on Tuesday 1 July. Dicks then proceeded to write the remaining three scripts during the rest of the month, delivering these to the BBC office on Monday 4 August prior to departing on an overseas holiday with his family; he purposely did not leave a contact address. While Dicks was away, production planning began so that *The Brain of Morbius* could enter production at the end of September 1975. As such, pre-production began almost immediately.

### Complex serial

**T**he director assigned to the serial was BBC staffer Christopher Barry who had worked on *Doctor Who* since the first Dalek serial in 1963, most recently directing *Robot* in spring 1974; the experienced Barry would be able to handle a complex serial which was to be made entirely on videotape in studio. Barry had not expected to be available for *Doctor Who* as he had been working on the BBC period drama *Poldark*, but internal politics led to him being removed from the series and so he was available to take on *The Brain of Morbius*.

Similarly, the set designer, Barry Newbery, had worked on numerous *Doctor Who* serials since handling the remount of the very first episode in 1963 [see Volume 1]. Costumes were designed by L Rowland-Warne, who had worked on



*Death to the Daleks* [1974 – see Volume 21] and *Planet of the Spiders* [1974 – see Volume 21]. Jean McMillan, the make-up designer, had previously worked on *Planet of the Daleks* [1973 – see Volume 20] and *Invasion of the Dinosaurs* [1974 – see Volume 21], while visual effects designer John Horton had supervised numerous serials since *Spearhead from Space* [1970 – see Volume 15]. Composer Dudley Simpson was commissioned to provide incidental music on the serial on Monday 18 August and Dick Mills was assigned to create sound effects at the BBC Radiophonic Workshop from September.

Summer 1975 was a busy time for Robert Holmes, who was also commissioned to turn *Aliens in the Blood*, a previously abandoned *Doctor Who* storyline from 1968, into a science-fiction serial for BBC Radio 4. Unfortunately, the final two serials of *Doctor Who*'s 1975/6 series were running into difficulties. The final story, a six-part adventure by Bob Baker and Dave Martin called *The Hand of Fear*, had been in development since June and was proceeding in a more ambitious way than Holmes and Hinchcliffe had anticipated at the commissioning stage. Turning to the script for *The Brain of Morbius*, it was now



clear that what Dicks had delivered was also going to be too expensive to realise – particularly the robot servant. Hinchcliffe was concerned that the story did not match the series' guidelines, and also wanted the piece to have more of a traditional horror story feel. Holmes felt responsible for the situation, since he had given Dicks the premise to work to in the first place. Unfortunately, with Dicks out of the country and uncontactable, reconstruction of the serial would have to be undertaken as an in-house exercise. Nevertheless, the scripts for Parts Two to Four were formally accepted on Thursday 28 August.

Dicks returned from his holiday to find Holmes indicating that substantial changes needed to be made to *The Brain of Morbius*. Because of the situation, and his trust in Holmes as a writer, Dicks agreed to let Holmes revise the serial and asked for the new script to be sent to him on completion. The main change which Holmes had to make was the removal of Morbius' robot, and to replace the role of Morbius' recreator the script editor came up with an archetypal mad scientist called Dr Solon.

By now, *Doctor Who* had been in almost continual production since September 1974; the regular cast of Tom Baker and Elisabeth Sladen had only enjoyed a short holiday in March at the end of recording on *Genesis of the Daleks* [1975 – see Volume 23] before launching into production of the new series which was about to debut on BBC1. This scheduling was the result of a move to bring *Doctor Who* back from its usual New Year debut to the traditional September start; the main impetus behind

### Connections: Beware seaweed!

► Sarah compares the graveyard of crashed spaceships to the Sargasso Sea, an area of ocean in the vicinity of Bermuda that cultivates large masses seaweed – ocean-going vessels can often become tangled up in the seaweed and stranded.



**Left:**  
Trapped in the depths of Solon's castle.



## THE SISTERS

Sisters, doing it for themselves.

this was that the industry believed the ITV network would be screening *Space: 1999*, a new science-fiction series and the most expensive television show made at that time, on Saturday evenings from the autumn. Thus it was imperative to get *Doctor Who* on air a week or so in advance of its latest rival.

## Blackpool Illuminations

**B**aker and Sladen completed recording on *The Android Invasion* [see page 70] on Tuesday 26 August and were then accorded a month's holiday since *The Brain of Morbius* required no pre-filming on location or at Ealing. Tom Baker had attended the opening of The Theatre in Chipping Norton on Friday 29 August. Then on Friday 5 September, Baker, Sladen and their former co-star Ian Marter appeared before 20,000 people to switch on the Blackpool Illuminations at Talbot Square; this had been arranged by BBC Enterprises. In conjunction with director David Maloney a short script had been written, in which the Daleks surrounded the mayor and threatened to destroy the Blackpool Tower until they were overpowered by some 'Kiss Me Quick' hats, whereafter the celebrities toured the lights in Bessie. Baker

discussed the attacks on his show by Mary Whitehouse, commenting that she had refused his invitation for lunch and observing, "I was a compulsive bed-wetter until I was 11, and that wasn't caused by *Doctor Who*." The *Blackpool Gazette* ran coverage of the switch-on on Wednesday 10 September and Tom Baker wrote about



the event in his column for *Reveille* in the edition of Friday 26 September.

Meanwhile Holmes rewrote Dicks' scripts in early September. The opening of Part One had some detailed description for one of the crashed aliens: 'Kriz, an insect-like Mutt, drags himself painfully over the basalt outcrops. One of his limbs was broken in the crash. His steletene space coveralls are badly ripped and stained with his violet blood. He reaches more level ground and stops briefly to look at the twisted zison drive of his space cruiser. The impact buried it deep into the rock, buckling and shearing the heat-stained rilium plates.' Kriz was killed by Solon's servant Condo, a 'humanoid giant' with a 'rough peasant head and the baleful eyes of a hunter' and 'a glinting hook that substitutes for his left hand'.

For the ceremony of the Sisterhood in Part One, Holmes indicated 'the sisters are assembled... and are moving to the slow rhythm of some unseen flute-like instrument. Maren sits within the circle, a hunched old crone gazing into her crystal ball.' When the Doctor was to be sacrificed in Part Two, Holmes noted of the shrine that 'there is a post in the middle *à la* the old Sioux cookbooks'.

Holmes retained the mind battle between the Doctor and Morbius in the final episode which would show the Doctor's previous

## Connections: Neighbours

➤ Karn is a relatively close neighbour of the planet Gallifrey – well, a few billion miles away – making this the closest the Doctor has got to his home planet

since his trial in *The War Games* [1969 – see Volume 14].





faces: 'Sarah stares. On the screen the face of Jon Pertwee, eyes closed, merges back into the face of Patrick Troughton... The face of William Hartnell appears on the screen... Hartnell's face mixes into yet another... and another.' The script editor's intention was that these should be the faces of the Doctor prior to the Hartnell incarnation – despite the fact that in *The Three Doctors* [1972/3 – see Volume 19] it had been indicated that this was indeed the Doctor's first incarnation.

On Monday 15 September, Holmes sent Dicks the revised scripts for *The Brain of Morbius*. Dicks was horrified by the extent to which his scripts had been altered. Much of the material with the Sisterhood of Karn was as he had written it, and some of the Doctor's dialogue was still intact – but the core of the story had changed in a way that he disliked. The robot's lack of aesthetics had been the primary reason for the creation of the story's monster; by replacing it with the highly skilled scientist Solon, why did Solon not realise that Morbius would want a good-looking body and simply transplant Morbius' brain into

a complete humanoid body rather than building one out of bits?

This was the only time in his career that Dicks had had his material rewritten to such a vast extent and he was initially furious, telephoning Holmes to voice his displeasure. Although he knew that he could complain to the Writer's Guild and block development of the serial, he was also aware, from his own years as script editor, of the changes which often had to be made to scripts at short notice to make them workable. Furthermore, Holmes was a very good friend of his and he knew that the production team had been left with little option. As his anger died down, Dicks was able to meet up with Holmes and Hinchcliffe at a bar later on and express his feelings so that they could then resolve the situation to everyone's satisfaction.

Aware that Dicks was unhappy with the scripts, it was suggested on Friday 19

### Connections: Hearts beat

► Solon notes that the Doctor has a secondary cardiovascular system – in other words, two hearts. This biological marker of a Time Lord was first established during the newly regenerated Third Doctor's hospital stay in *Spearhead from Space* [1970 – see Volume 15].



**Left:**  
"Waiter, waiter,  
there's a fly in  
my soup!"



September that the finished programme should be credited to either Robert Holmes, or to 'Stephen Harris' which had been used earlier in the year on *Pyramids of Mars* after a similar situation in which Holmes had substantially rewritten Lewis Greifer's original scripts.

A calmer Dicks wrote to Holmes on Monday 22 September saying that he felt the script editor had done a "grand job" under the circumstances. However, Dicks continued, "I can't help feeling that the removal of the robot, the central pivot of the story, has left a more conventional story with the plot sometimes a bit thin on the ground, and you've moved a bit further towards horror than I'd care for myself." The writer then continued: "These scripts don't contain a line of my dialogue and just aren't written by me so I'll have to ask you to take my name off them – if only to avoid breaking the Trades Description Act! Hope this won't add to your problems too much. I'll leave it to you to devise some bland pseudonym." The following day, Dicks' agent Harvey

Unna contacted the BBC to agree the use of a pen name on the serial, Dicks effectively removing himself from the production of a story which he no longer considered to be his. Obeying the precise wording of Dicks' request, Holmes came up with the pen name 'Robin Bland' for the serial.

Holmes still had some rewrites to make to his own material. Part Three was revised on Wednesday 24 September, with changes to the scenes in the shrine where Maren told the Doctor that Solon knew the effects of her ring were not permanent, and the subsequent discussion as to whether Solon lived on Karn during Morbius' execution.

Meanwhile, Christopher Barry began casting the serial. For the role of Solon, the director had considered trying to cast horror stars Peter Cushing (who had played Dr Who in the 1960s cinema adaptations) or Vincent Price, as well as John Bennett (who had appeared in *Invasion of the Dinosaurs*) and Freddie Jones. However, the role went to Welsh actor Philip Madoc, whom Barry recalled seeing in a BBC

## Below:

The Doctor and Sarah plan their escape.





Sunday afternoon classic serial; Madoc had appeared in *Doctor Who* before as Eelek in *The Krotons* [1698/9 – see Volume 13] and as the War Lord in *The War Games* as well as the 1966 movie *Daleks – Invasion Earth 2150 AD*. For the part of Condo, Barry considered casting Stephen Thorne or Michael Kilgariff (whom he had directed before, respectively, in *Doctor Who* as Azal in *The Dæmons* [1971 – see Volume 17] and the title character in *Robot*) and also *Carry On* star Bernard Bresslaw (who had played Varga in *The Ice Warriors* [1967 – see Volume 11]); the part ultimately went to Colin Fay, a tall opera singer who Barry knew was breaking into acting. Fay was nicknamed ‘Condor’ during the production after the popular tobacco brand.

## Morbius

**T**he voice of Morbius was provided by Michael Spice, an accomplished radio performer whom Barry had interviewed for a previous role and was keen to use. The Morbius costume would be inhabited for the main action sequences by Stuart Fell, a diminutive stuntman who had worked regularly on *Doctor Who* since 1970. John Scott Martin was hired to appear briefly as Kriz the Mutt. To save money, Barry and Warne had decided to use one of the Mutt costumes from Barry’s 1972 serial *The Mutants* [see Volume 18] for the Kriz character, and Martin had played one of the monsters in this earlier serial.

After considering Mary Morris, Sheila Burrell and Eileen Way for the part of Maren, Barry settled on Cynthia Grenville who had been working on the BBC1 serialisation *Poldark*; Grenville had worked at Liverpool Rep with Elisabeth Sladen in productions such as *Tom Sawyer* from 1965 and was in the BBC canteen during production of *Poldark* when Sladen came

over and told her about the role of Maren. As Ohica, Barry cast Gilly Brown whom he had noticed in another programme and who possessed a strong voice and expressive eyes. Barry hired Geraldine Stephenson to handle the choreography of the Sisterhood ceremonies as he did whenever his productions had a special movement requirement; in turn, Stephenson suggested several dancers – such as Janie Kells – who became the Sisterhood.

Rehearsals for the serial began at the BBC Acton Rehearsal Rooms on Thursday 25 September.

Barry found that Tom Baker was now far more at ease than when he had directed him on his début serial in spring 1974. Reading the script for the new story, Baker was quick to accuse Hinchcliffe of stealing ideas from other sources for the series. Sladen was not terribly keen on the story as she found the monster in it was too slow-moving. As Baker later recalled in an article for *Reveille* on Friday 7 November 1975, in rehearsals director Christopher Barry asked him if he could do a double loop with his yo-yo. Baker replied that of course he could, demonstrated, and the toy came back and hit him between the eyes. “Everybody was very amused – except me,” he recalled in *Reveille*.

The chanting of the Sisterhood for their ceremony in Part Two was pre-recorded by the actresses on Thursday 2 October. ■

## Connections: Total abstainer?

► The Doctor’s dialogue “I had a little drink about an hour ago”, cribs a lyric from Irvine King’s 1925 song *Show Me the Way to Go Home*. While the Doctor is rarely seen drinking alcohol, he imbibes a glass of wine here – as he had also done in *Day of the Daleks* [1972 – see Volume 17], accompanied by an excellent gorgonzola.

## Happy birthday?

► As in *Pyramids of Mars* [see page 34] just two stories previously – and also written by Robert Holmes – the Doctor gives his age as 749. This is about as consistent as the Doctor ever gets about his age – back in *Doctor Who and the Silurians* [1970 – see Volume 15] he claimed to be thousands of years old, so who knows?



'CHRISTOPHER BARRY SUGGESTED THAT NEWBERY SHOULD CONSIDER THE WORK OF GAUDI, THE NINETEENTH-CENTURY SPANISH ARCHITECT.'

## Production

**Far right:**  
Unexpected  
guests at  
chez Solon.

Studio recording began with a two-day session in Studio 1 at Television Centre over Monday 6 and Tuesday 7 October; all four recording sessions were scheduled for 7.30pm to 10pm after a day of camera rehearsals. At this point, it was still intended that *The Brain of Morbius* should debut on Saturday 20 December, the week after *The Android*

*Invasion*, and run through the Christmas/New Year period into 1976.

After recording the opening credits to Part One, all the scenes on the rocky surface of Karn were taped for the serial, more or less in sequence. As usual, a roll-back-and-mix effect was used for the arrival of the TARDIS (which now had a new cap on its roof lamp) across a recording break. The rock area incorporated cut-outs of



the mountainside and Solon's castle to appear against the cyclorama, and also a four-foot stretch of spacecraft models provided by Horton which would appear in a forced perspective shot with Baker and Sladen; Newbery was unhappy about this finished effect. When the Doctor and Sarah were caught in the rainstorm, six feet of 35mm film of rain was hired from Peter Govey at General Screen Enterprises





**Right:**  
Barry  
Newbery's  
intricate castle  
set design.



and superimposed on the picture. Gabrielle Mowbray played Kelia, the Sister killed by the Morbius monster in Part Four.

The final scene recorded in the rocks required Fell to perform a stunt fall from the rocky mountain path and drop eight feet out of vision at the bottom of the screen to land on a mattress. The heavy braincase of the monster costume caused Fell to fall badly, twisting his neck and hitting the base of the camera which was

recording his stunt. The monster costume itself was designed by L Rowland-Warne as a cotton bodysuit onto which lumps of foam had been stuck to create the malformed body. This form was then covered with Terylene wadding which had been dipped in latex and built up into muscles, after which hair was added down the spine to hide the costume's zip fastener.

A plastic tube was hidden in the neck stump which allowed Fell to breathe; after one studio day inside the outfit, Fell developed a throat infection. Warne's objective was to make the whole body look like organic lumps of flesh stuck together, contrasting with the inorganic brain case which would be added later. Coffee beans were mixed into the latex to give the monster an effective texture. Two versions of the costume were made, one headless and one with the headpiece added. The brain case was made by the visual effects department and held in place with straps under Fell's chin.

Following work on the rocks, the first three scenes in the castle hall through to the Doctor discussing Morbius with Solon were recorded; drawing upon horror film influences, Christopher Barry had asked Newbery to give this set a very gothic look and suggested the designer should consider the work of Antoni Gaudí, the nineteenth-century Spanish architect. Newbery was very taken with Gaudí's designs for buildings

### Connections: Contact!

- The Doctor feels a mental contact from Morbius, the villain's mind touching his. It was established in *The Three Doctors* [1972/3 - see Volume 19] that Time Lords can establish

close mental  
contact with  
each other.





with interior supporting columns rather than exterior buttresses, and imagined the castle as the remains of a civilisation which had developed parallel with Earth. Hinchcliffe was less happy with the set; he had wanted something more futuristic without the *Frankenstein* trappings. Sladen ad-libbed Sarah's comment about how she had liked the Doctor's 'previous' head ("an old grey model"). The Doctor's flippant request for a glass of water was a line suggested by Baker during rehearsals.

### Sisterhood shrine

**T**he next set to be used was the shrine for the Sisterhood, where the first two scenes were recorded, along with the insert of Maren looking at the image of the Doctor in her ring. The inspiration for the shrine set came from Chinese designs and Buddhist temples; the Sisterhood wore costumes made cheaply from skirt fabric, covered in coloured latex and dressed with ornaments made of plastic teaspoons obtained from the BBC tea lady. For the insert shots of Maren seeing the TARDIS, and later the Doctor, in her ring, a distorted fish-eye lens was used along with a star filter to soften the image. A recording break was scheduled for the scene of the TARDIS being teleported into the shrine; this also

used CSO in conjunction with a moving caption slide to reveal the police box. By now, Barry's recording was already running 15 minutes over the 10pm deadline, and as such the scheduled CSO shot of the Morbius monster falling to its doom was abandoned until the second studio session a fortnight later.

The following evening, Tuesday 7, opened with the first scene in the laboratory, for which the head of another Mutt costume from *The Mutants* had been cannibalised and made to react in Solon's experiments. The remainder of Part One, from Sarah tipping away her drugged wine onwards, was then recorded in sequence. To expand some of the sets, such as the gallery in Solon's castle and also the passage to the shrine, Barry opted to use CSO to place foreground elements over the main set. Another roll-back-and-mix effect was used for the shot of the Doctor vanishing from the laboratory. For this evening's recording, the headless monster was required to do no more than

### Connections: Lord President?

► Morbius once led the High Council of the Time Lords, presumably holding the title of Lord President. This is a title the Doctor himself would come to hold – reluctantly – in *The Five Doctors* [1983 – see Volume 37].



**Below left:**  
The inner sanctum of the Sisterhood.

**Below right:**  
Solon's dining room, as designed by Barry Newbery.





writhe on the laboratory bed and so the costume was operated by extra Alan Crisp rather than Fell.

The Part One material was followed by the first four scenes of Part Two, up to Maren condemning the Doctor to death. After this, the closing credits for Part One and the opening credits to Part Two were recorded. The rest of Part Two was then recorded, apart from the scenes set in the crypt (where Morbius' brain was kept) and the staircase outside. For the scene where the Doctor attempted to warn the Sisterhood

of the possible eruption from the blocked channels, Baker ad-libbed references to Vesuvius and Pompeii alongside the scripted comment about Popocatépetl. The sequence of the Doctor being sacrificed in the flame required the shrine set to be fireproofed, and the fire was set up by Horton's team on a podium, supervised by firemen standing by with fire extinguishers who requested that the flames were adjusted slightly before recording. The fire got out of control on recording when the vapourised oil used to create the shrine's

**Below:**  
"En garde!"





smoke ignited. Cynthia Grenville – noticing the flames – called out to Tom Baker who jumped clear until the firemen could rectify the situation. When Maren unleashed the power of her ring at Sarah, a blue optical effect was superimposed over the picture. As with the previous night, recording overran by 32 minutes due to a tape change.

Rehearsals for the next studio session began on Thursday 9 October. Again, recording spanned two days – Monday 20 and Tuesday 21 October – this time in Studio TC3. Recording on the first day began with the crypt and staircase scenes for Part Two; Visual effects assistant Steve Bowman cast the Morbius brain prop from transparent silicone which was internally illuminated, while another assistant, Andy Lazell handed the lighting electronics to pulse in time with Michael Spice's voice.

### A special photocall

**R**ecording of the first seven scenes of Part Three then followed, up to where the blinded Sarah staggered out of the hall. At this point, the effect of the chandelier falling to the ground during the Sisterhood's telekinetic visit in Part One was recorded as a cutaway, followed by the closing titles of Part Two and the opening titles of Part Three. Another five scenes for Part Three were then recorded, and then an insert of Condo and Solon in the laboratory for the start of Part Two. From there, the Part Three scenes – from Sarah being tied down in the laboratory to Condo collapsing in the gallery – were recorded, with a recording break to set up the blood bag and charge in Fay's costume for the scene of Condo being shot in the stomach. The final scene taped that evening was an insert for Part Four, with the wounded Condo getting up and staggering off, followed by the remounted closing credits to Part One.

The final evening of recording on Tuesday 21 was preceded by an afternoon photocall for the mind-battle sequence and shots of Solon with his creation. Philip Hinchcliffe had originally hoped to attract some well-known actors to agree to allow their faces to appear in the mind battle between the Doctor and Morbius to suggest that they were incarnations of the Doctor prior to William Hartnell. When no faces offered by Equity seemed to fit the bill, it was decided that crew members would be used in a special photocall to represent the Doctors' other incarnations. Christopher Barry agreed to take part himself, and rounded up Hinchcliffe and Robert Holmes, along with several of the production team working on the subsequent serial *The Seeds of Doom* – namely writer Robert Banks Stewart, director Douglas Camfield, incoming production unit manager George Gallaccio and production assistants Chris Baker and Graeme Harper. The photographs were taken one morning a few days before recording, with L Rowland-Warne finding suitable period garb for each of the crew to wear. The images of the Third and Second Doctors were from a publicity photograph from *The Three Doctors*, taken by the *Radio Times* in 1972. The First Doctor's face came from a still of *The Space Museum* [1965 – see Volume 5]. The sequence of photographs used in the mind battle ultimately ran: Pertwee, Troughton, Hartnell, followed by a top-hatted Gallaccio, Holmes in a tricorne hat, a bearded Harper, Camfield in seventeenth-century clothing, Hinchcliffe

### Connections: Volcano day!

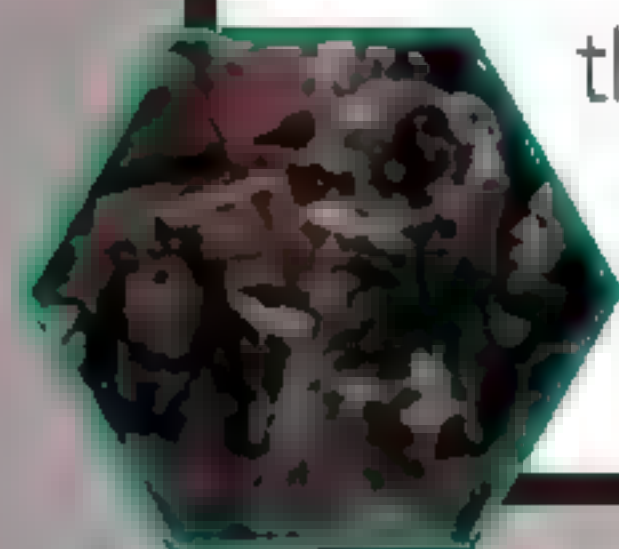
► The Doctor reels off a list of famous Earth volcanoes to outline the danger ahead for the Sisterhood of Karn. Cotopaxi is found in the Andes, Popocatepetl is a Mexican volcano, while Mount Vesuvius in Italy would play a part in the Doctor's future in *The Fires of Pompeii* [2008 – see Volume 57].





## Connections: Pardon my French

► The Doctor tells Sarah he compelled Solon to dismantle his monstrous creation through "*force majeure*", which translated from French means "greater force". There's a certain amount of hubris here on the Doctor's part as Solon is in fact locking the Doctor and Sarah in the cellar rather than complying with the Doctor's request!



as a Cavalier, Baker in a hat and lace ruff, Banks Stewart in Middle-Ages garb and finally Barry in Elizabethan finery. The mind battle was achieved using a four-level colour synthesiser to distort images of Tom Baker's Doctor and the Morbius monster from the crypt set and place them over the time tunnel effect of the series' title sequence. In a memo on Friday 21 November, the production team confirmed that they had decided that it was safer to use staff members for 'likeness of the

Doctor in his previous incarnations', as it was not a good idea to associate the faces of known actors with the role without their permission. Nevertheless, Equity ensured that the BBC made a payment to those involved for their appearance.

Recording on this final evening started with the final three scenes of Part Three and the conclusion of the cliffhanger in the laboratory at the start of Part Four, after which the closing credits for Part Three and the opening titles to Part Four were recorded. Following this, the rest of the final instalment was recorded in sequence through to the closing credits.

Petroleum gel was added to the claw of Fell's monster costume to allow it to catch fire in the opening scene of the episode.

For the shot of Sarah falling downstairs, stuntwoman Jennie Le Fre doubled for Sladen, with no recording break scheduled for the switchover between sets; recording on this was delayed when the safety officer was concerned about the lack of a handrail on the 12-foot flight of stairs.

In the closing scene of the serial, the shot of Maren regaining her youth in the sacred flame was achieved by mixing together images of Grenville and Martine Holland (one of the Sisterhood extras) who stood against black drapes and were superimposed over the fire. Barry thought it would be a good joke to have the TARDIS dematerialise suddenly like a firework exploding, and so, unconventionally, the police box prop vanished with the detonation of a flash charge instead of the usual crossfade. With the final instalment complete, two insert shots were then taped; the postponed CSO shot of Morbius' death and insert shots of the sacrificial bonfire for Part Two. For the first of these, Fell was strapped into a harness and dangled against a CSO backdrop; the image was then zoomed out and inlayed over a colour aerial photograph of a canyon taken by J Allan.

Although recording had been completed, two scenes from Part Four required remounting on Friday 24 October when 90 seconds of material requiring Madoc, Fell and Spice were re-recorded; these appear to be the scenes in the laboratory where Morbius attacks Solon and then Solon recovers and grabs a box of hypodermics. ■

### Right:

They don't look a day over three billion.

## PRODUCTION

**Mon 6 Oct 75** Television Centre  
Studio 1: Part One; Rocks 2-3 for Part Two; Rocks 2 for Part Three; Rocks 4-6 and Morbius falls for Part Four

**Tue 7 Oct 75** Television Centre

Studio 1: Part Two; Laboratory, Shrine, Castle Hall and Gallery for Part One

**Mon 20 Oct 75** Television Centre  
Studio 3: Part Three; Staircase and Crypt for Part Two; Chandelier for Part One; Gallery for Part Four

**Tue 21 Oct 75** Television Centre  
Studio 3: Part Four; Laboratory and Castle Hall for Part Three; Bonfire for Part Two

**Fri 24 Oct 75** Television Centre (studio not known): Crypt scenes for Part Four







# Post-production

**E** diting took place during November and December. In his camera script, Barry had noted that Solon telling Condo that he would “see that palsied harri-dan is screaming for death before Morbius and I are finished with her!” could be a ‘Possible Ending Episode One’; in the event, the scripted ending of Sarah discovering the monster was adhered to.

The only edit made to the serial came in Part One when a short scene was dropped in which Maren, on seeing the sleeping form of the Doctor in her ring, told the Sisters to concentrate just before the

Doctor’s body was teleported away from Solon’s laboratory.

Dudley Simpson recorded his incidental music at Lime Grove Studios in two sessions, recording around 21 minutes for Parts One and Two from 10am to 2pm on Monday 24 November, and another 26 minutes for Parts Three and Four from 2.30pm to 5.30pm on Monday 29 December. Simpson was particularly pleased with his score for the serial which made heavy use of the cello, and when the Television and Film School asked him to give a lecture he arranged to have an undubbed version of the serial made available to demonstrate his work. ■

**Right:**

The Doctor disappears!





# Publicity

► On the day that Part One was broadcast, *The Times* ran a piece on the show in which Philippa Toomey spoke to Baker, Hinchcliffe, Holmes and director Douglas Camfield (who last worked on *Terror of the Zygons*). Baker commented on how he was enjoying life so much more now he was the Doctor,

and how 5,000 people recently turned out to see him in Glasgow. Camfield commented that *Doctor Who* was the most difficult show he had worked on, and Holmes confided that he dreaded child viewers who were more scientifically knowledgeable than he was.

**Above:**  
Noble Time  
Lords.



# Broadcast

► By the end of the year, *The Brain of Morbius* was dropped from its originally scheduled start date of Saturday 20 December, creating a two-week break in the series before the new serial debuted in 1976. A *Match of the Day* special was scheduled on Saturday 20, with a compilation repeat of *Genesis of the Daleks* screened on Saturday 27.

► Parts One and Four of the serial were scheduled to run later than usual to allow for BBC1's coverage of the FA Cup Draw. On reading the *Radio Times* listing for *The Brain of Morbius* Part One, Dicks was highly amused to see his original storyline credited to one 'Robin Bland'.

► Meanwhile *Doctor Where* returned in *Spotcheck*, an insert in the edition of *Mathshow* broadcast on Tuesday 13 January 1976; this time the mathematical menace was a series of moving white spots which formed the intersection of a line and a circle.

Right:

Attacked by the monster!



► The violent and horrific nature of *Doctor Who* was now prompting comments from viewers. After watching Part Two of *The Brain of Morbius*, young Aidan Carlisle wrote to the BBC on Sunday 11 January 1976 to say that what with shots of Morbius' brain and the android Sarah's face falling off in *The Android Invasion*, the series had changed 'in a nasty way because it's become more like a war and horror film that is on at 11 o'clock at night'. Holmes wrote back to the young viewer Aidan on Tuesday 13, agreeing that the shows were more frightening but adding 'we would say more exciting'.

► *The Brain of Morbius* ran opposite the pop show *Supersonic* in London, while most other regions ran the extremely popular talent show *New Faces*. Generally, this new competition for *Doctor Who* meant a loss of about two million viewers in comparison with the pre-Christmas serials which had faced weaker competition from old films and the badly networked *Space:1999*.

► For the week of Part Three, *Radio Times* carried a reader's letter printed under the title *Let's have the truth, please*. Mrs Margaret Duggan of Winchester wrote in to declare: 'I am beginning to believe we have been conned, and that Dr Who and his seemingly earthborn companions have been androids all along. They never seem to need to eat, or to go to sleep, or to wash or comb their hair, or to perform



any of the small functions of daily living so necessary to us real human beings.' Mrs Duggan's pondering about the minutiae of real-life for the characters ('Do the Daleks go to the loo?') led to a cartoon illustration of that very notion...

► The criticism about the nature of the serial continued throughout the month, with Mary Whitehouse of the National Viewers' and Listeners' Association attacking both the general atmosphere and the Morbius monster. Writing to BBC Chairman Sir Michael Swann, she asked for *Doctor Who* to be moved to a later slot, arguing that the programme contained 'some of the sickest and most horrific material ever seen on children's television'. This generated various press stories such as *Watch out Dr Who, Mary's fighting mad* in the *Daily Express* and the article *Tardis time-slip urged* by Dennis Barker in *The Guardian*, both on Monday 26 January. Two days later, the same paper ran *Dr Who finds a champion* relating how the series was being defended by Professor Alan Thompson of Heriot Watt University. Columnist Peter Fiddick also joined the debate in the paper on Monday 2 February.

► On Thursday 12 February, the *Evening News* ran a follow-up article, asking 385 children from Smallwood Junior School in Tooting what they felt about *Doctor Who*. Eighty per cent of those interviewed watched *Doctor Who* and nearly all enjoyed it; only 10 per cent of the younger children were scared by things they saw in it.



► Talking to Douglas Orgill in the *Daily Express* about her fan mail on Thursday 19 February 1976, Elisabeth Sladen said: "The other day there was a Professor of Anatomy who wrote that it was very unusual for a man to be able to encircle my arm with his fingers, as he'd seen someone do in the *Brain of Morbius* story, and would I send him my arm measurements..."

► In autumn 1976, it was decided that *The Brain of Morbius* would be one of three compilation repeats to be shown by BBC1 in November and December to allow a postponement of *The Face of Evil* [see Volume 26] to January 1977. Hearing that his serial was to be re-edited, Barry contacted Hinchcliffe to offer his help with the recut, but simply received a message of thanks. Hinchcliffe oversaw the compilation of a 60-minute version with which Barry was very unhappy.

► The full adventure was screened on Saturday 4 December 1976 in opposition to ITV shows such as the

**Above:**  
The end is  
nigh for Solon.



Right:  
Chop Suey,  
Galactic  
Emperor!



very popular *Celebrity Squares*, *Happy Days*, *The Magician* and old films like *The Sandowners*. The compilation performed well, with a higher audience than its initial run, and entered the Top 20 shows for the week.

» The serial was sold abroad, initially purchased by the United Arab Emirates and the Netherlands. However, it encountered problems in one of *Doctor Who*'s best markets, Australia, where the Australian Board of Film Censors rated Parts Two to Four of the serial as 'A' for adult in February 1978 which

meant that it could not be broadcast in its usual slot. The compilation was purchased in July 1978 and was finally broadcast in January 1980; the episodic version finally appeared in the country in the late 1980s. Sales in 1979 included Brazil, Canada (where it was shown in 1979), Chile, Hong Kong, Mexico, New Zealand (shown in May/June 1979 and repeated in April 1987) and Venezuela. Uncut versions of the serial were syndicated in North America from 1985 where the story was also shown as a 93-minute TV movie. A print of Part One without music or sound effects was also erroneously syndicated in North America in the 1970s; the original print issued by Time Life in 1978 had timing cuts made and extra narration from Howard Da Silva.

» *The Brain of Morbius* was screened at London's National Film Theatre on Saturday 29 October 1983 in a session of the *Doctor Who: The Developing Art* weekend celebration entitled *The Gothic Approach*. It was subsequently shown at regional events such as *The TARDIS come to Tyneside* on Friday 16 December 1983.

» Horror Channel also ran the serial from April 2014.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Saturday 3 January 1976	5.55pm-6.20pm	BBC1	25'25"	9.5M (30th)	-
Part Two	Saturday 10 January 1976	5.45pm-6.10pm	BBC1	24'46"	9.3M (32nd)	-
Part Three	Saturday 17 January 1976	5.45pm-6.10pm	BBC1	25'07"	10.1M (23rd)	57
Part Four	Saturday 24 January 1976	5.55pm-6.20pm	BBC1	24'18"	10.2M (28th)	-

REPEAT TRANSMISSION

Compilation	Saturday 4 December 1976	5.50pm-6.50pm	BBC1	60'31"	10.9M (17th)	-
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# Merchandise

**D**icks novelised his heavily rewritten scripts as *Doctor Who and the Brain of Morbius*; this was published in hardback by Allan Wingate in May 1977 with cover artwork by Mike Little.

The paperback edition from Target Books followed in June 1977; this was issued with a revised version of Little's cover in October 1978 and latterly became number 7 in the Target library. A variant of the story was later developed as part of a range of *Doctor Who* novelisations aimed at younger readers. *Junior Doctor Who and the Brain of Morbius* was published in hardback by WH Allen in June 1980 with a cover painting by Harry Hants and interior illustrations

by Peter Edwards. A paperback edition appeared later in November 1980, and was reissued with a revised cover in June 1987.

*Doctor Who and the Brain of Morbius* was released as an unabridged audiobook by AudioGO in February 2008, read by Tom Baker.

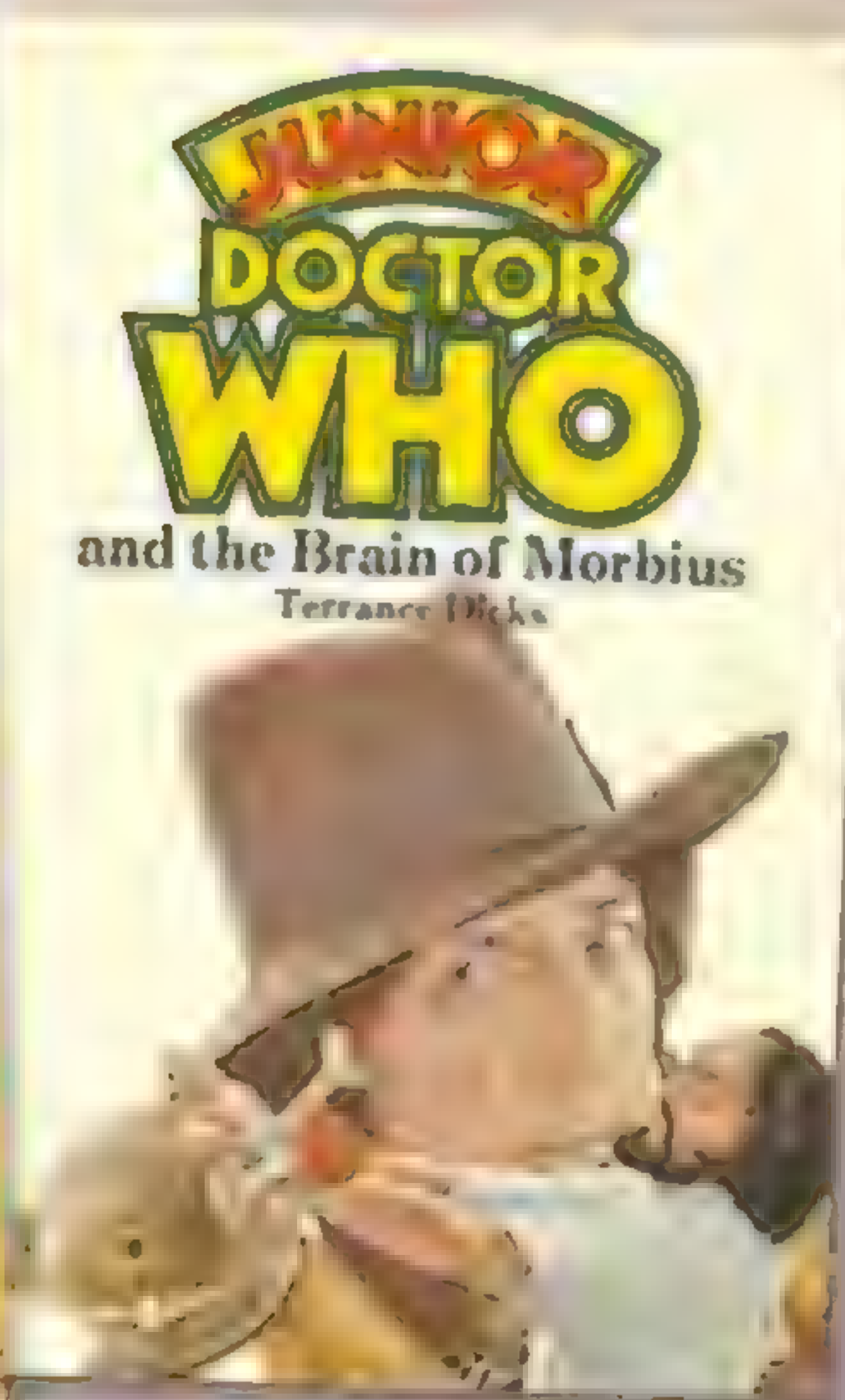
An LP/cassette of *Doctor Who* sound effects was released by BBC Records in May 1978. It included the track *The Shrine of The Sisterhood of Karn* from *The Brain of Morbius*. Incidental music, recreated from Dudley Simpson's original manuscripts by Heathcliff Blair, featured on the CD *Pyramids of Mars: Doctor Who Music* by Dudley Simpson from Silva Screen in September 1993. *The Brain of Morbius* tracks were: *The Doctor's Mickey Finn*, *Portrait of Morbius*, *The Sisterhood of Karn*, *Condo's Death/Monster Rampage*, *Cyanide*, *The Mind-Bending Contest*, *The End of Morbius*, *Self-Sacrifice* and *The Doctor's Theme*. *The Worlds of Doctor Who* CD was released by Silva Screen's in May 1994 and also contained incidental music from *The*

*Brain of Morbius*.

Additionally, tracks from this serial – *The Planet Karn* and *The Shrine of The Sisterhood of Karn* – featured on BBC Music's CD *Doctor Who at the BBC Radiophonic Workshop - Volume 2: New Beginnings 1970-1980*, released in May 2000. This

## Left:

Mike Little's cover for the original novelisation, and Harry Hants' cover for the Junior version.





incidental music was also included on Silver Screen's *50th Anniversary Collection* in December 2013 and *Doctor Who: The TARDIS Edition* in November 2014.

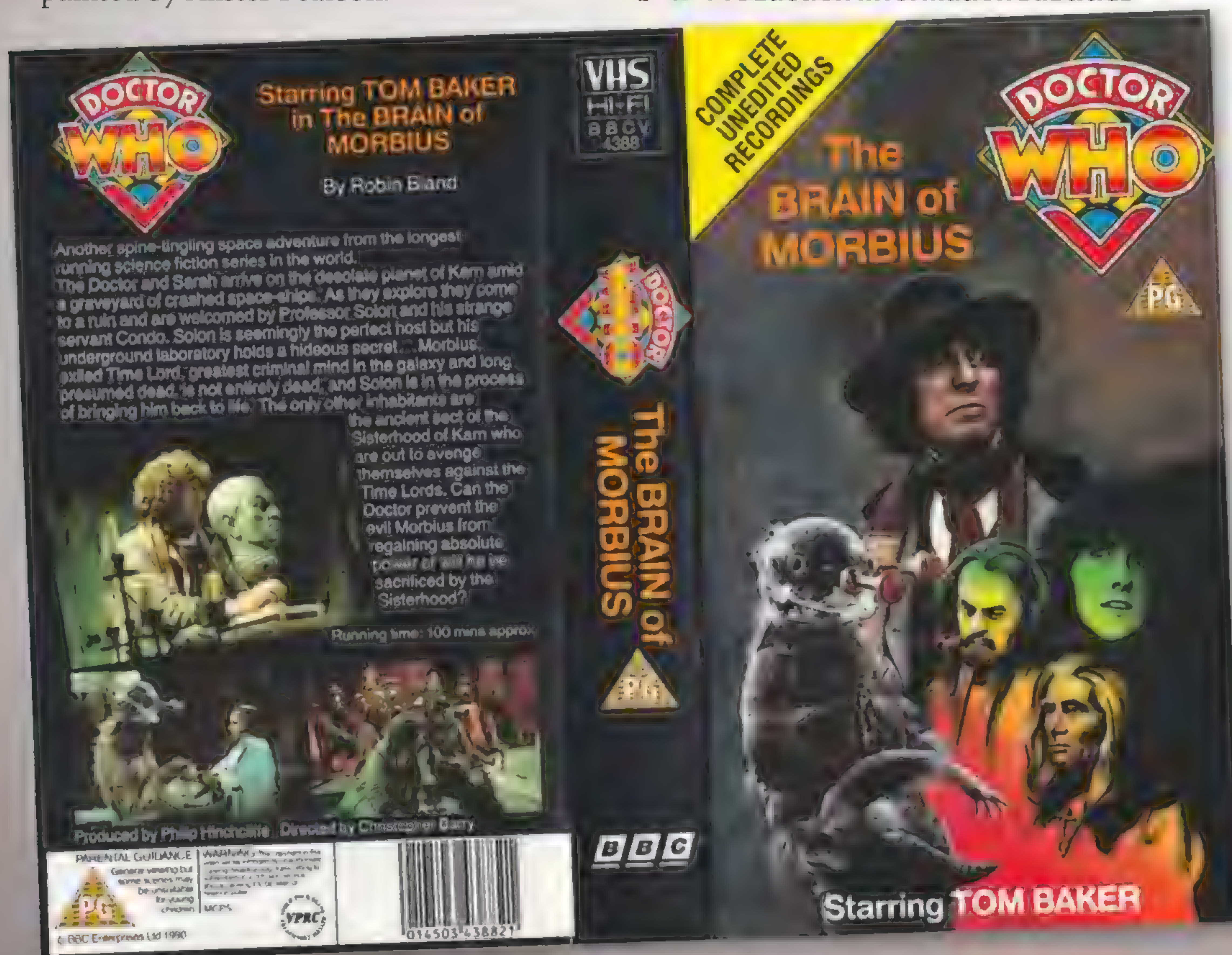
In July 1984, *The Brain of Morbius* became the second *Doctor Who* serial to be released for the home video market and was issued in VHS, Betamax and LaserDisc formats. This version was, however, a slightly amended version of the compilation broadcast, much to the chagrin of Christopher Barry (the only change was a scene of Solon and Condo arguing about Condo's arm). An uncut four-part version of the story was finally issued by BBC Video in July 1990; this version however was missing a short music cue from the end of Part One which had appeared on the original broadcast. The video cover was painted by Alister Pearson.

The DVD of *The Brain of Morbius*, was released in July 2008, with these extras:

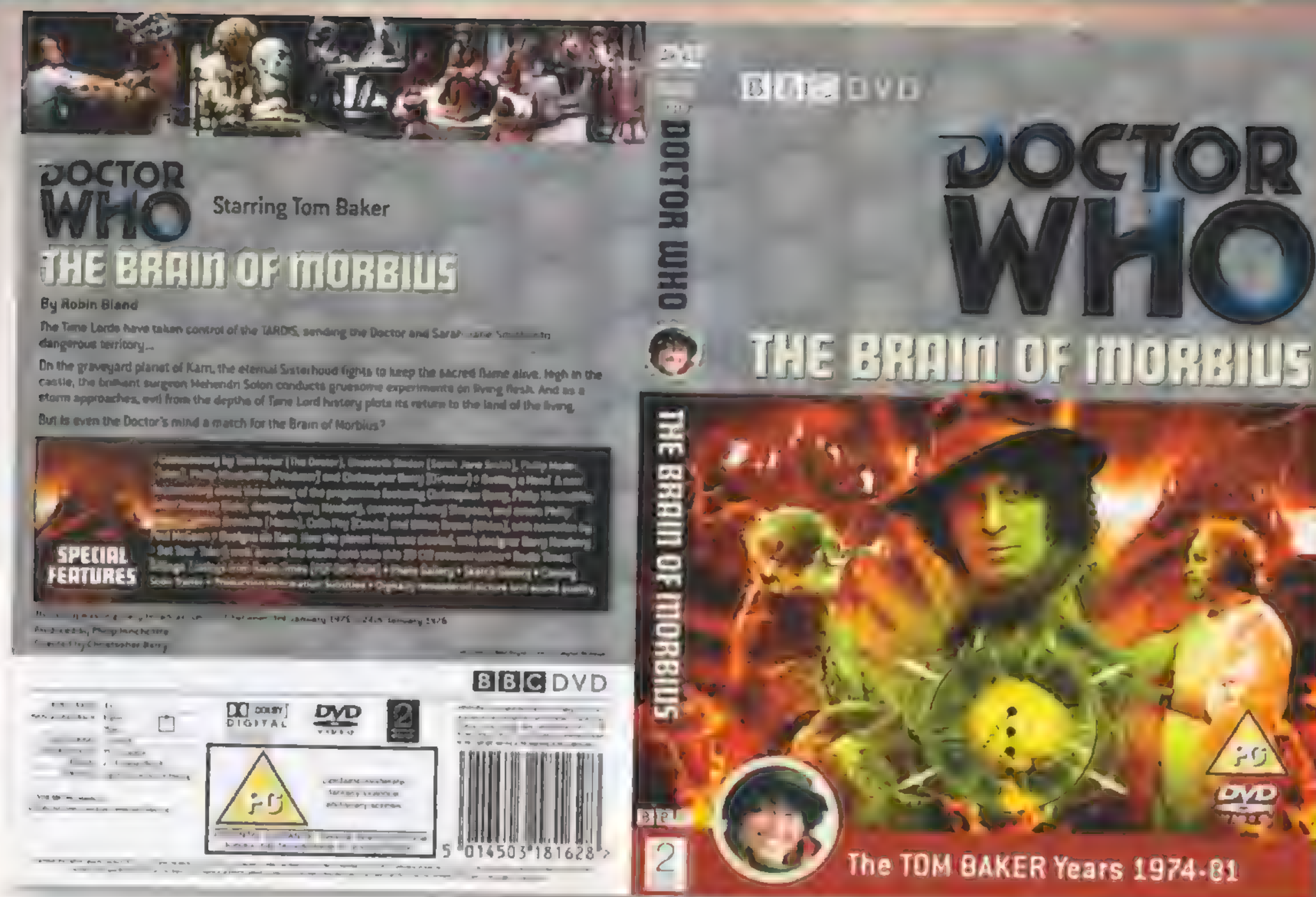
- ▶ **Commentary** by Tom Baker, Elisabeth Sladen, Philip Madoc, producer Philip Hinchcliffe and director Christopher Barry
- ▶ **Getting a Head** – a documentary about the making of the programme featuring Christopher Barry, Philip Hinchcliffe, writer Terrance Dicks, designer Barry Newbery, composer Dudley Simpson, and actors Philip Madoc, Cynthia Grenville (Maren), Colin Fay (Condo) and Gillian Brown (Ohica), with narration by Paul McGann
- ▶ **Designs on Karn** – how the planet Karn was created, with designer Barry Newbery
- ▶ **Set Tour** – take a walk around the studio sets with this 3D CGI reconstruction
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Photo gallery**
- ▶ **Sketch gallery**
- ▶ **Production information subtitles**

## Right:

Alister Pearson's cover for the episodic release of the story on video.







**Left:**  
Cover for the  
DVD release.

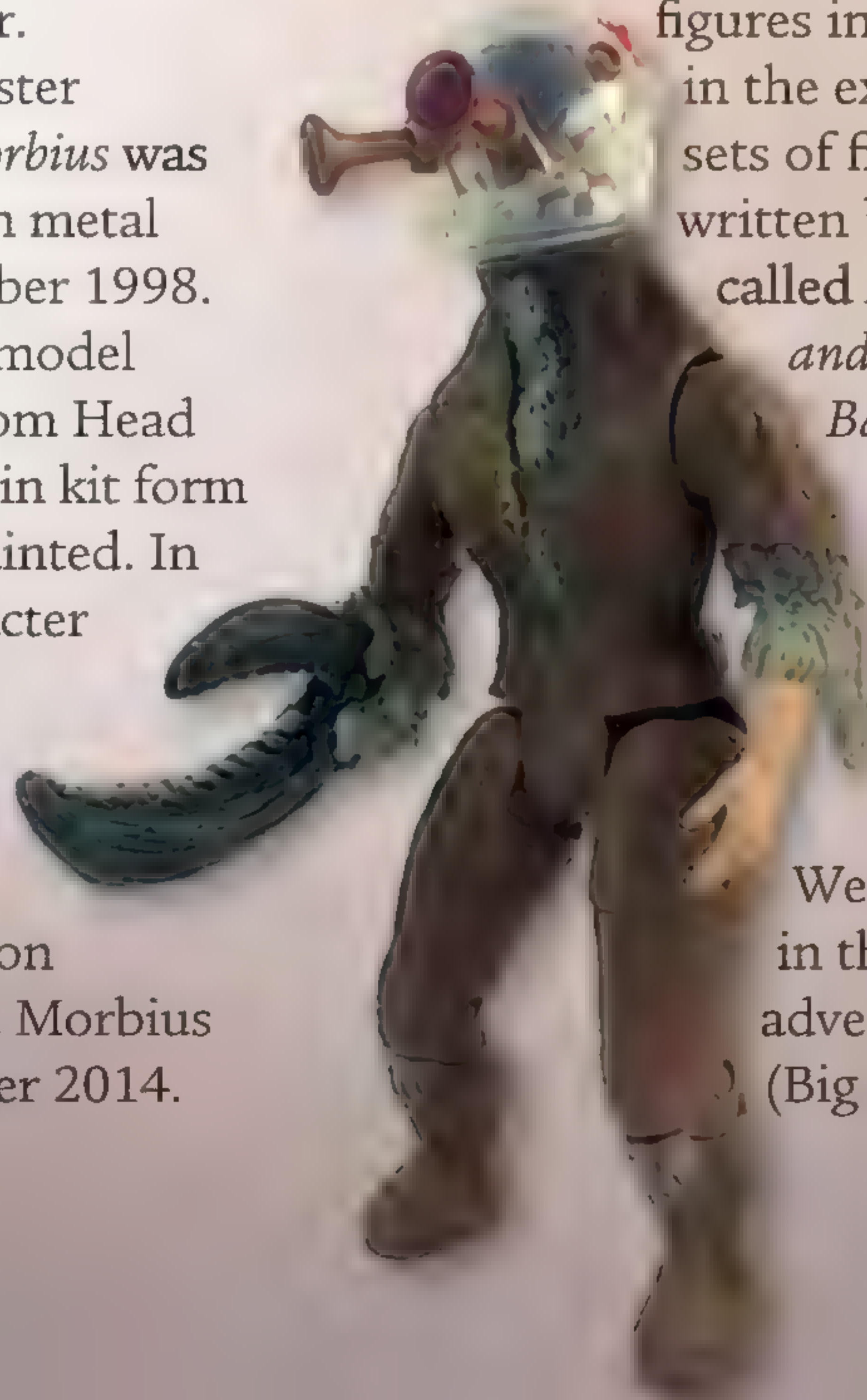
### ► Coming Soon – The Trial of a Time Lord

### ► Easter Egg


*The Brain of Morbius* was the *Doctor Who* story featured in GE Fabbri's *Doctor Who – DVD Files* issue 40 in July 2010. It came with a free binder.

The Stamp Centre's *The Brain of Morbius* cover was printed in July 2008, with copies signed by Tom Baker.

The Morbius monster from *The Brain of Morbius* was issued as a Harlequin metal miniature in November 1998. A Morbius monster model was also available from Head Up Display in 1999, in kit form or completed and painted. In January 2010, Character Options produced a Morbius monster 5" action figure. Eaglemoss' *Doctor Who* figurine collection issue 28 featured the Morbius monster in September 2014.



In 1992, MBI produced a collectible *Doctor Who* chess set. Each figure cost £15.45. There were 38 pieces in the initial set. The chess board itself came free, within which the initial set could be stored. There was an additional expansion set issued, which came with a TARDIS-shaped wooden display carousel. The figures included Morbius as a bishop in the expansion set. The first two sets of figures came with booklets written by David J Howe. The first was called *A Mighty Battle Between Good and Evil* and the second, *The Battle Continues*.

In spin-off media, the events leading up to Morbius' trial were depicted in Terrance Dicks' original *Doctor Who* novel, *Warmonger* (BBC Books, 2002), while Samuel West voiced a resurrected Morbius in the Eighth Doctor audio adventure *The Vengeance of Morbius* (Big Finish, 2008). 

**Left:**  
Character  
Options'  
Morbius  
monster figure.



## THE BRAIN OF MORBIUS

STORY BY

'BAKER COMMENTED ON HOW HE WAS  
ENJOYING LIFE SO MUCH MORE NOW HE  
WAS THE DOCTOR.'



# Cast and credits

## CAST

**Tom Baker** ..... Doctor Who  
**Elisabeth Sladen** ..... Sarah Jane Smith  
 with  
**Philip Madoc** ..... Solon  
**Cynthia Grenville** ..... Maren  
**Gilly Brown** ..... Ohica  
**Sue Bishop, Janie Kells, Gabrielle Mowbray,**  
**Veronica Ridge** ..... Sisters  
**Colin Fay** ..... Condo  
**Michael Spice** ..... Voice of Morbius [2-4]  
**John Scott Martin** ..... Kriz [1]  
**Stuart Fell** ..... Monster [3-4]

## UNCREDITED

**Alison Daumler, Martine Holland, Tobina**  
**Mahon-Brown, Karen Burch, Mary Burleigh** ..  
 ..... Sisters  
**Alan Crisp** ..... Monster  
**Jennie Le Fre** ... Stunt Double for Sarah Jane Smith  
**Jon Pertwee, Patrick Troughton, William**  
**Hartnell, Christopher Baker, George**  
**Gallaccio, Robert Holmes, Philip Hinchcliffe,**  
**Douglas Camfield, Christopher Barry,**  
**Graeme Harper, Robert Banks Stewart** .....  
 ..... Mind Battle Faces  
**Martine Holland** ..... Double for Young Maren

## CREDITS

Written by Robin Bland  
 [pen name for Robert Holmes working  
 from an idea by Terrance Dicks]  
 Movement by Geraldine Stephenson [1-2]  
 Production Unit Manager: Janet Radenkovic  
 Production Assistant: Carol Wiseman  
 Title Music by Ron Grainer  
 and BBC Radiophonic Workshop  
 Title Sequence: Bernard Lodge  
 Incidental Music by Dudley Simpson  
 Special Sound: Dick Mills  
 Costume Designer: L Rowland-Warne  
 Make-up: Jean McMillan  
 Visual Effects Designer: John Horton  
 Lighting: Peter Catlett  
 Sound: Tony Millier  
 Script Editor: Robert Holmes  
 Designer: Barry Newbery  
 Producer: Philip Hinchcliffe  
 Directed by Christopher Barry  
 BBC © 1975

### Below:

That last glass  
 was definitely  
 a mistake.





# Profile

## PHILIP MADOC

Mehendri Solon

**B**orn Philip Jones on 5 July 1934 in Twynnyrdyn, a village above Merthyr Tydfil, his stage name Madoc, meaning 'man of bravery', came from a prince in Welsh folklore.

He studied classics and modern languages at the University of Wales and the University of Vienna. Speaking seven languages, he became a political interpreter in Vienna and once translated for Prime Minister Harold Macmillan. Other translating work included a sewing machine conference.

He turned down a job lecturing at Gothenburg University to study at RADA. He worked at Birmingham Rep from early 1960, while *Under Milk Wood* at the Lyric, Hammersmith in 1961 marked an early London appearance. His radio début came with Japanese play *The Bath-House of the*

### Right:

"Don't tell him, Pike!" Philip Madoc in a classic episode of *Dad's Army*.



*Floating World* on 23 December 1960, with his TV début following as Justice Thrasher in an episode of serial *Amelia* aired 5 May 1961.

In Rudolph Cartier's *Sunday Night Play*, *Cross of Iron* (1961), Madoc played his first Nazi officer. 1962 brought plays *Nothing to Pay*, *Six Men of Dorset* and *Major Barbara*, *Top Secret*, science-fiction anthology *Out of This World* and fantasy serial *The Monsters*. 1962 also provided the first of five appearances in *The Avengers* to 1968.

Often villainous roles in crime and action series followed in *Maigret* (1963), *Dixon of Dock Green* (1965 and 1966), *R3* (1965), *Public Eye* (1965/1966/1975), as Ted Newark in *The Power Game* (1966), *Redcap* (1966), *The Baron* (1966), *The Troubleshooters* (1966 and 1971), *The Saint* (1967), *Man in a Suitcase* (twice in 1968), *The Tyrant King* (1968), *The Champions* (1969), *Detective* (1969) and *Randall & Hopkirk (Deceased)* (1969).

The first of five *Doctor Who* roles was in feature film *Daleks' Invasion Earth 2150 A.D.* (1966) as black marketeer Brockley. On television, director David Maloney cast him as both Eelek in *The Krotons* [1968/9 – see Volume 13] and the War Lord in *The War Games* [1969 – see Volume 14]. Solon was Madoc's most celebrated *Doctor Who* role, but he was disappointed with his final part, Fenner, in *The Power of Kroll* [1978/9 – see Volume 30].

David Maloney cast him yet again, in *Last of the Mohicans* (1971) as Native American Magua and later in Walter Scott's *Woodstock* (1973) as Trusty Tomkins. Madoc's biggest early 1970s role was SS officer Lutzig in *Manhunt* (1970).

Film parts included *The Quiller Memorandum* (1966) and *Dr Jekyll and Sister Hyde* (1971). Another film appearance came in Gerry Anderson feature *Journey to the Far Side of the Sun* (1969); Madoc





subsequently took two roles in Anderson's TV series *UFO* (1970) and appeared in *Space: 1999* (1975).

Countless 1970s TV drama roles included *Paul Temple* (1971), *Jason King* (1971), *Barlow/Barlow at Large* (1973-5), *The Zoo Gang* (1974), *Poldark* (1975), *The Sweeney* (1975), *Rogue's Rock* (1976), *Jackanory Playhouse* (1976 and 1979), *Survivors* (1976), *The Expert* (1976), *Crown Court* (1976), *Another Bouquet* (1977) and *Emmerdale Farm* (1978).


Regular roles came as police boss DCS Tate in cop show *Target* (1977/8) and as Coxswain Jack Tustin in lifeboat drama *Ennal's Point* (1982). Guest roles continued in *Mussolini* (1985), *Fortunes of War* (1987), *First Born* (1988) and *A Very British Coup* (1988).

A one-off role became his most famous, playing a U-boat captain in a 1973 episode of *Dad's Army*, *The Deadly Attachment* (1973). His line, "Your name vill also go on ze list. Vot is it?" prompted the classic response: "Don't tell him, Pike!" More comedy followed in *The Goodies* (1975), *Porridge* (1975), *The Good Life* (1978), *Flickers* (1980), *Hilary* (1985) and *King and Castle* (1988).

Later TV included *Casualty* (1992), *Moonacre* (1994), *Doctors* (2003) and *Midsomer Murders* (2007). Meanwhile, later theatre work included *Who's Afraid of Virginia Woolf* (1982/3) at Bristol Old Vic and Trevor Nunn's 1991/2 RSC tours of *The Blue Angel* and *Measure for Measure*. He also portrayed detective monk *Cadfael* on radio in 1991/2 and 1995.

His passion for Welsh culture brought roles in *Hawkmoor* (1978), *Poems and Pints* (1975-8) and his most celebrated work, the title role in *The Life and Times of David Lloyd George* (1981), the Welshman who became Prime Minister. He starred as DCI Noel Bain in detective series *A Mind to Kill* (1994-2002), made in both Welsh and English language versions. His last major series was S4C's gangster drama *Y Pris* (2007/8).

Madoc married Ruth Llewellyn in 1961. As Ruth Madoc she became a star with sitcom *Hi-De-Hi* but the couple had divorced in 1981. His second marriage was to Diane in 1982.

Diagnosed with cancer in January 2012, Madoc died in his sleep on 5 March 2012. 

**Above:**  
As Mehendri  
Solon, the  
perfect host.



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**BBC**

# DOCTOR WHO

## THE COMPLETE HISTORY

**STORIES 81-84**

### **PLANET OF EVIL**

In the jungles of Zeta Minor, a terrifying creature stalks a survey team. Can the Doctor escape dark forces from another universe?

### **PYRAMIDS OF MARS**

Marcus Scarman returns from Egypt a changed man and seeks to release the evil Sutekh from his pyramid prison. The Earth will be laid waste unless the Doctor can avert catastrophe.

### **THE ANDROID INVASION**

Not all is as it seems when the Doctor and Sarah take refuge in the village of Devesham, where not even friends can be trusted. What do the Kraals have planned for Earth?

### **THE BRAIN OF MORBIUS**

On the planet Karn, Mehendri Solon builds a body for the brain of the Time Lord criminal Morbius. Arriving to bring Morbius to justice, will the Doctor succeed without losing his head?

